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3. Le Maître de chapelle.
4. Mignon.
5. Le Barbier de Séville.
6. Le Prophète.
7. Les Contes d'Hoffmann.
8. Si j'étais Roi.
9. Aïda.
10. Le Trouvère.
11. La Favorite.
12. Lara.
13. La Juive.
14. Guillaume-Tell.
15. La Périchole.
16. Galathée.
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18. Fatinitza.
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20. La Fille de Mme Angot.
21. Rip-Rip.
22. Lohengrin.
23. Le Cid.
24. La Traviata.
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27. Faust.
28. Miss Helyett.
29. Samson et Dalila.
30. Le petit Chaperon-Rouge.
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32. L'Africaine.
33. Les Dragons de Villars.
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35. La Fête des vignerons.
36. Le Rêve.
37. L'Article de Paris.
38. Cavaleria rusticana.
39. Les Cloches de Corneville.
40. Manon.
41. Lakmé.
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47. Buch der Lieder
48. La cigale et la Fourmi
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THÉATRE de L'OPÉRA-COMIQUE

DON CÉSAR de BAZAN

Opéra-Comique

en 4 Actes,

DE

M.M. A. D'ENNERY & J. CHANTEPIE.

Musique de

J. MASSENET

Partition pour CHANT & PIANO

Réduite par A. BAZILLE.

Paris, G. HARTMANN & Cie Editeurs, 20, Rue Daunou

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PERSONNAGES	VOIX		ARTISTES
Don César de Bazan	Baryton	M^rs	BOUHY
Charles II, Roi d'Espagne	Ténor	—	LHÉRIE
Don José de Santarem	Basse chantante	—	NEVEU
Le Capitaine des Gardes	Baryton	—	BERNARD
Maritana	Soprano	Mmes	PRIOLA
Lazarille	Mezzo-Soprano	—	GALLI-MARIÉ.

UN JUGE. — UN ALCADE. — UN SOLDAT.

HOMMES ET FEMMES DU PEUPLE. — SOLDATS. — ARQUEBUSIERS. — SEIGNEURS ET DAMES DE LA COUR.

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NOTE. Le rôle de DON CÉSAR DE BAZAN exige une très grande désinvolture et des qualités réelles d'excellent comédien, il devra donc être distribué au Baryton de Grand Opéra ou au 1er Baryton d'Opéra-Comique selon la nature du talent et le physique de l'artiste.
Une basse chantante possédant la voix et le talent nécessaires pourra également interpréter ce rôle.

Pour traiter des représentations et de la location des parties d'Orchestre
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DON CÉSAR DE BAZAN

OPÉRA COMIQUE EN QUATRE ACTES

Poème de MM.

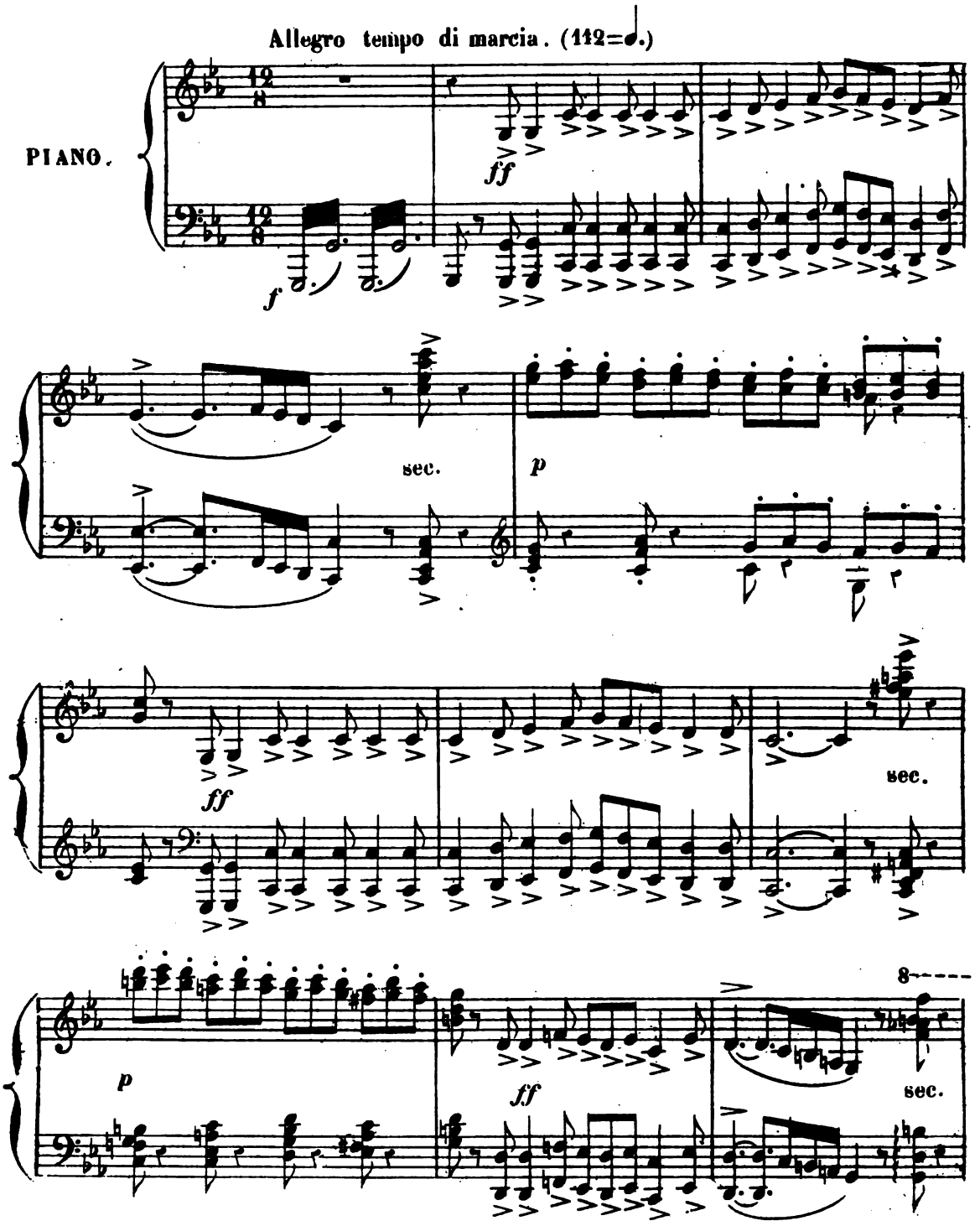
DUMANOIR, D'ENNERY et CHANTEPIE.

Musique de

J. MASSENET.

OUVERTURE.

Allegro tempo di marcia. (112=♩.)



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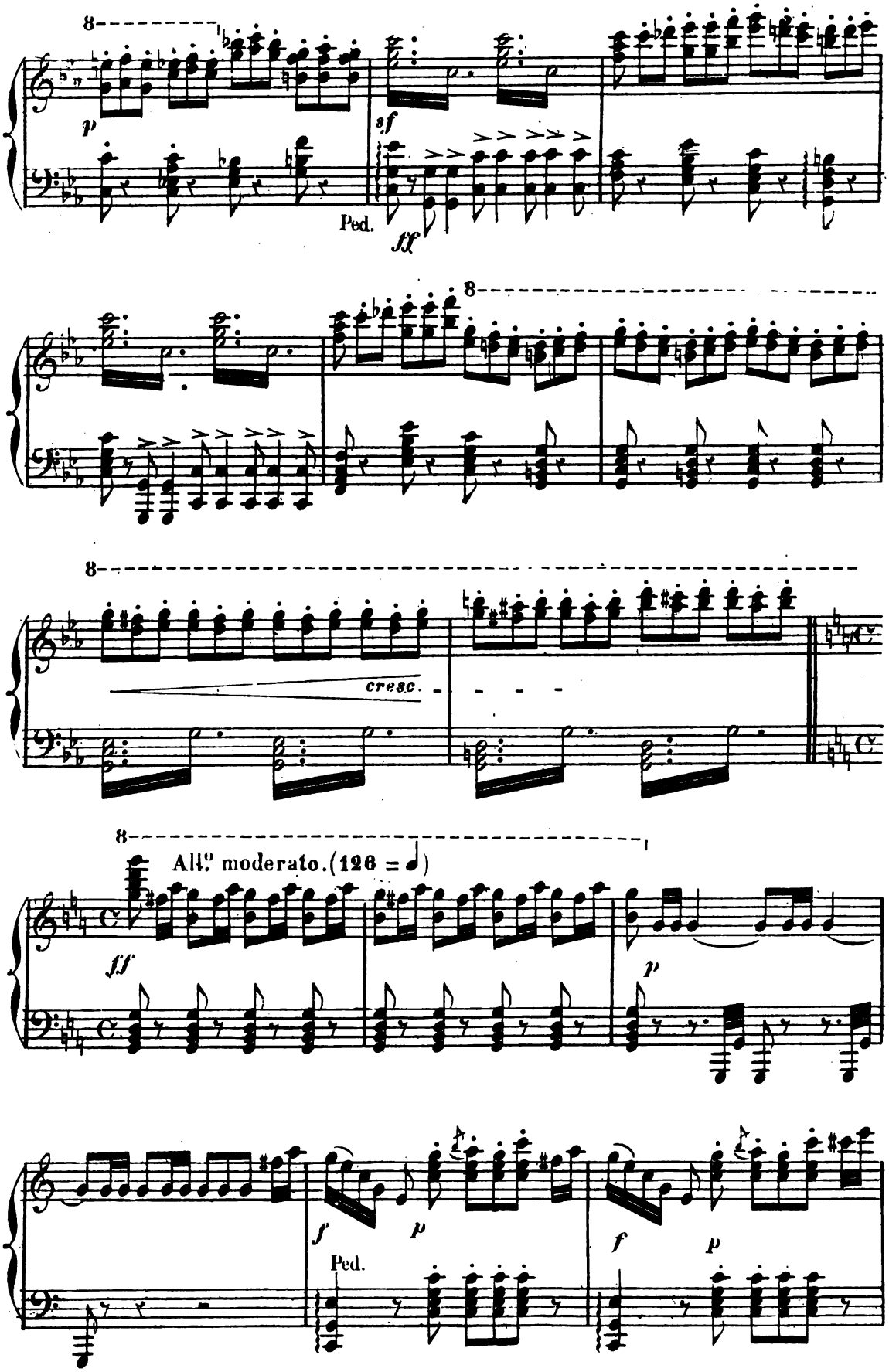

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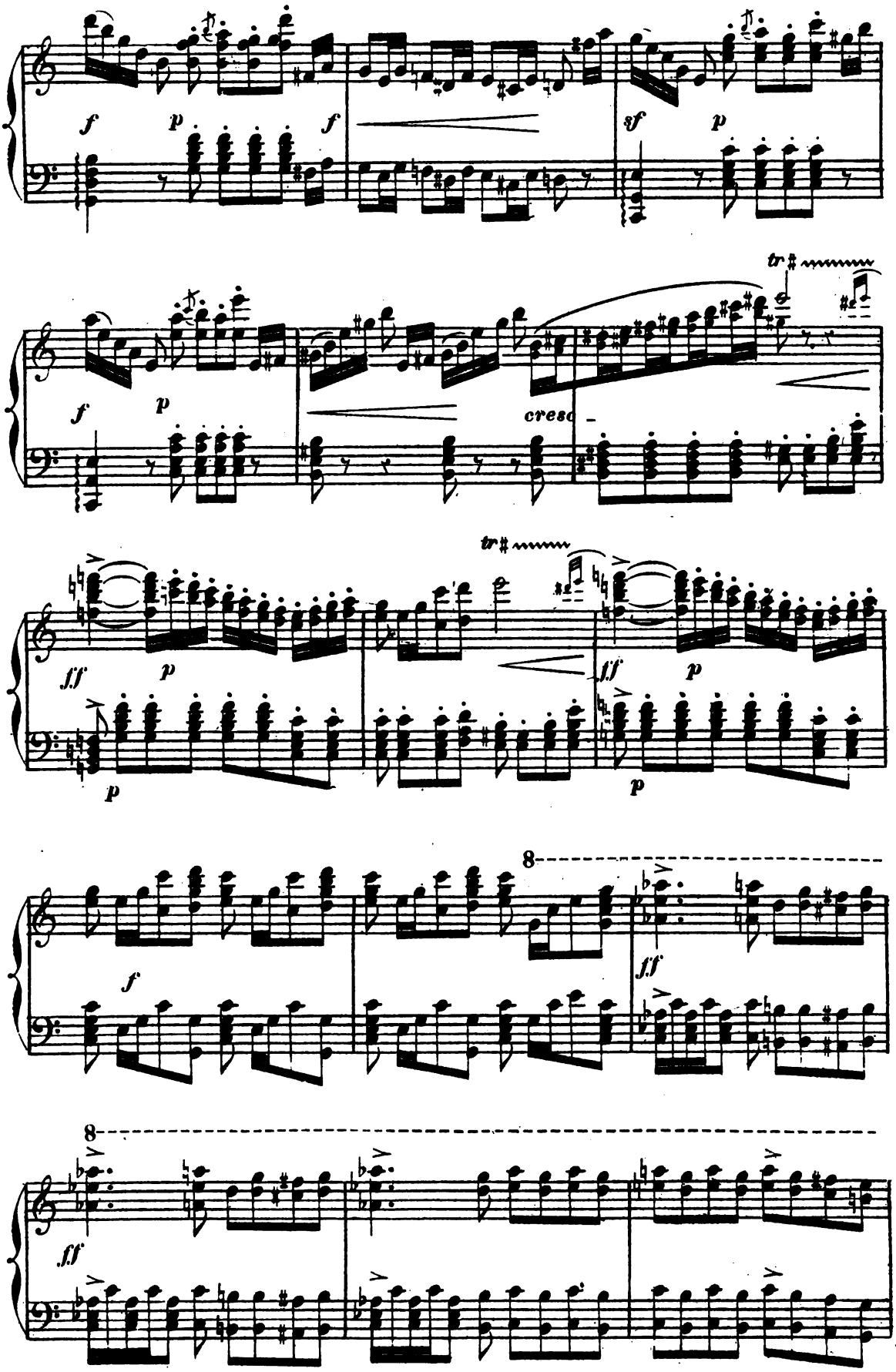

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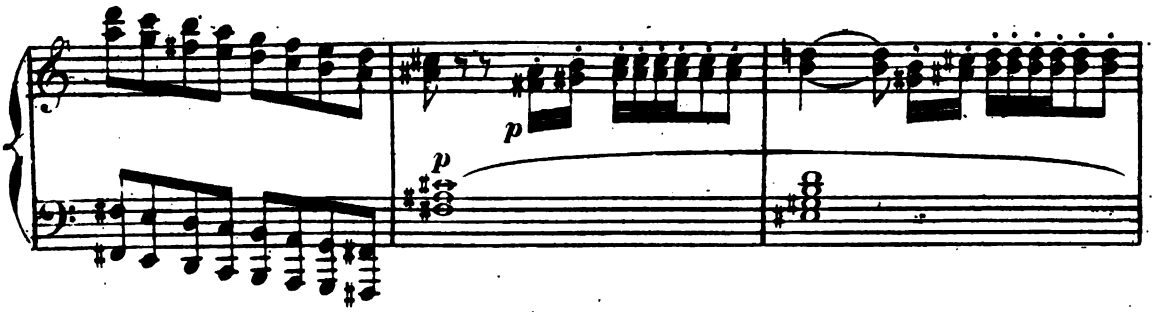

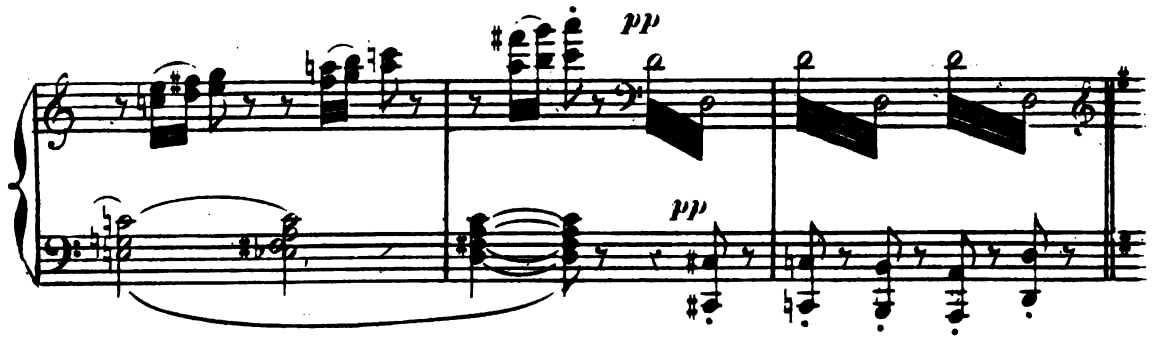

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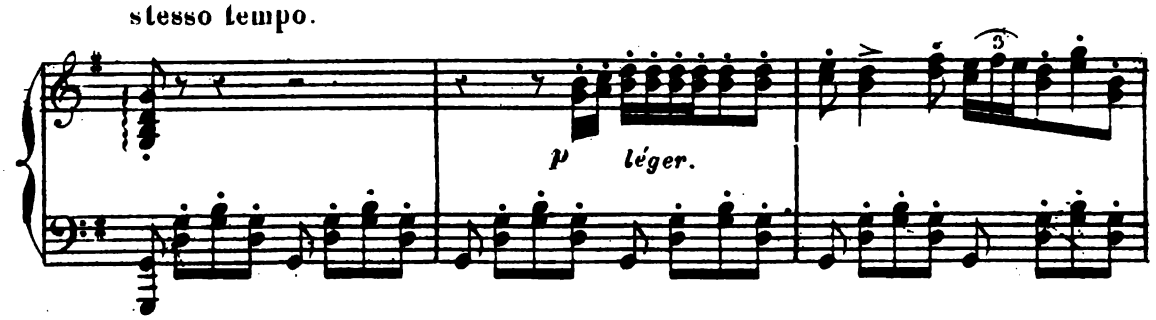

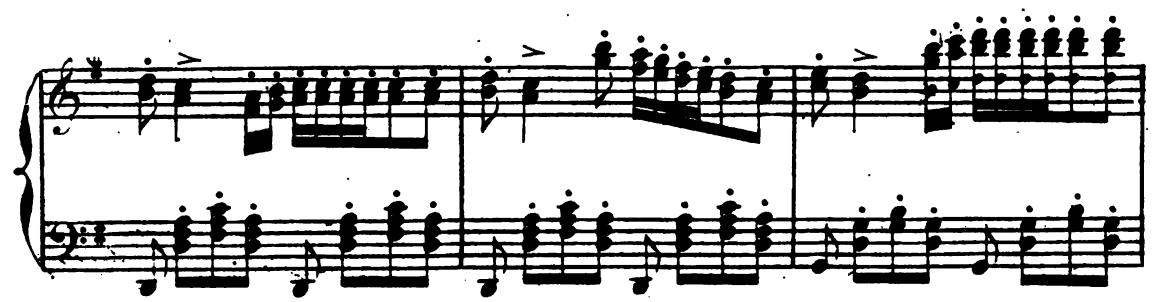

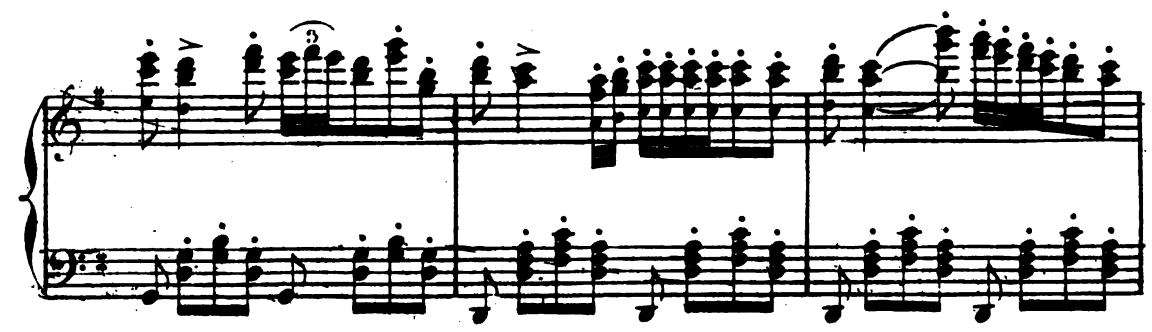

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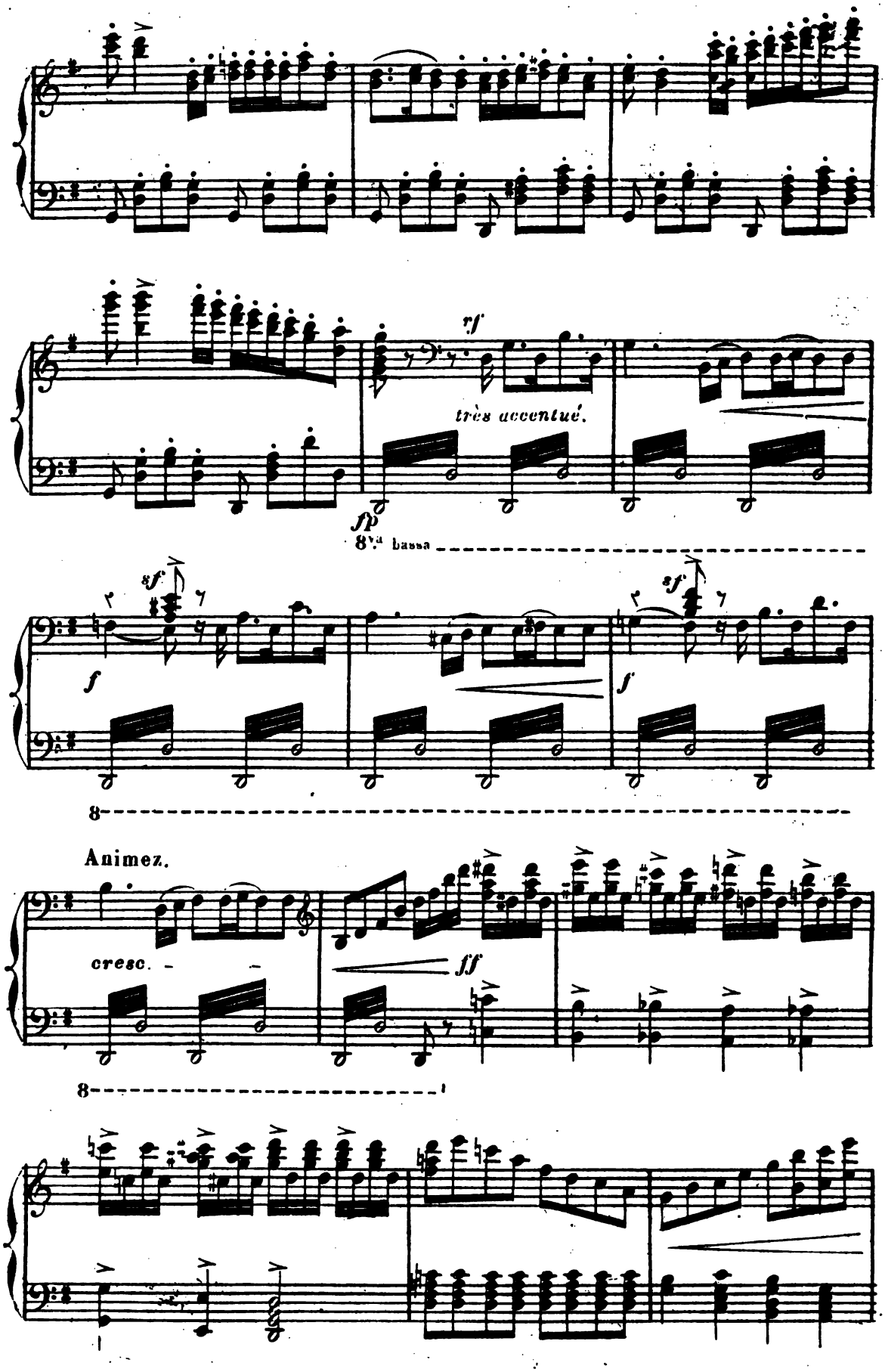

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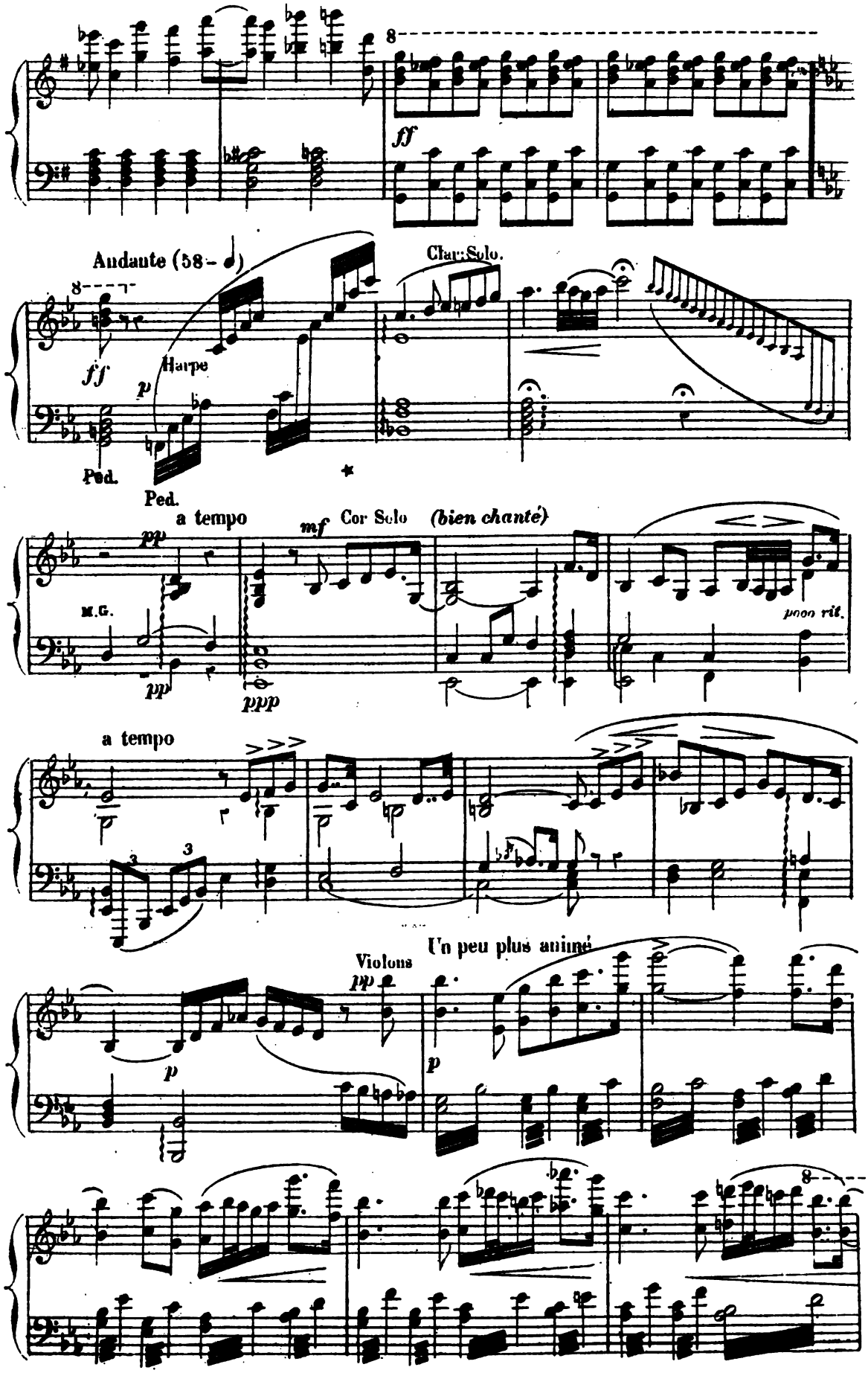

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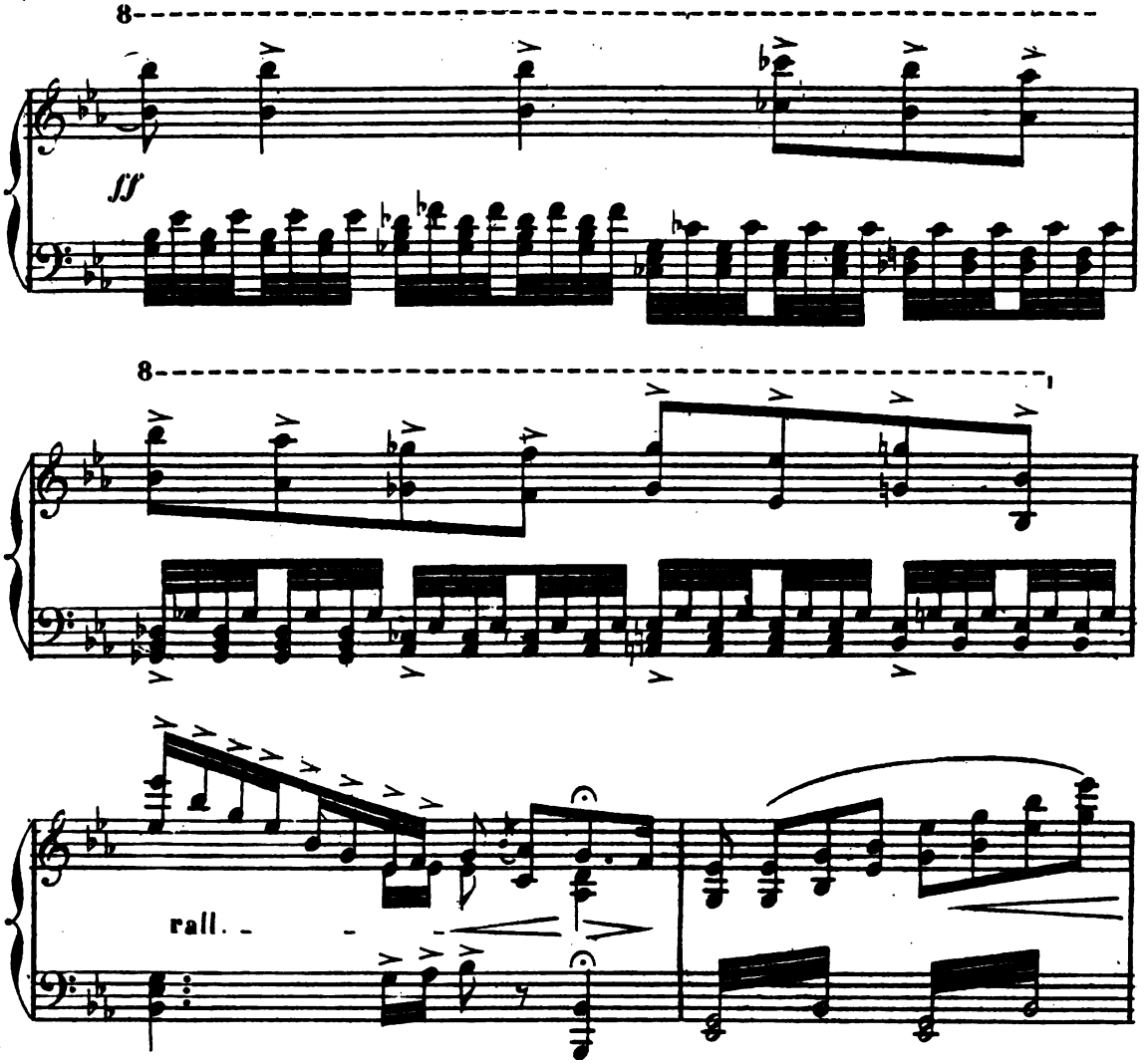

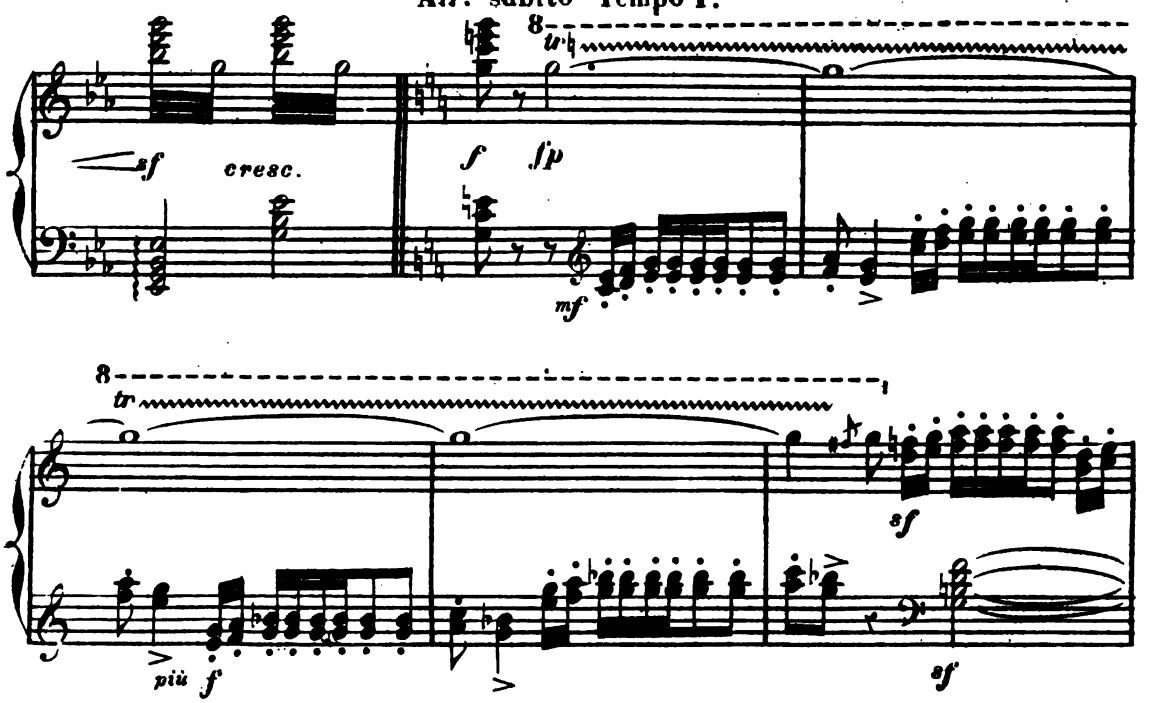

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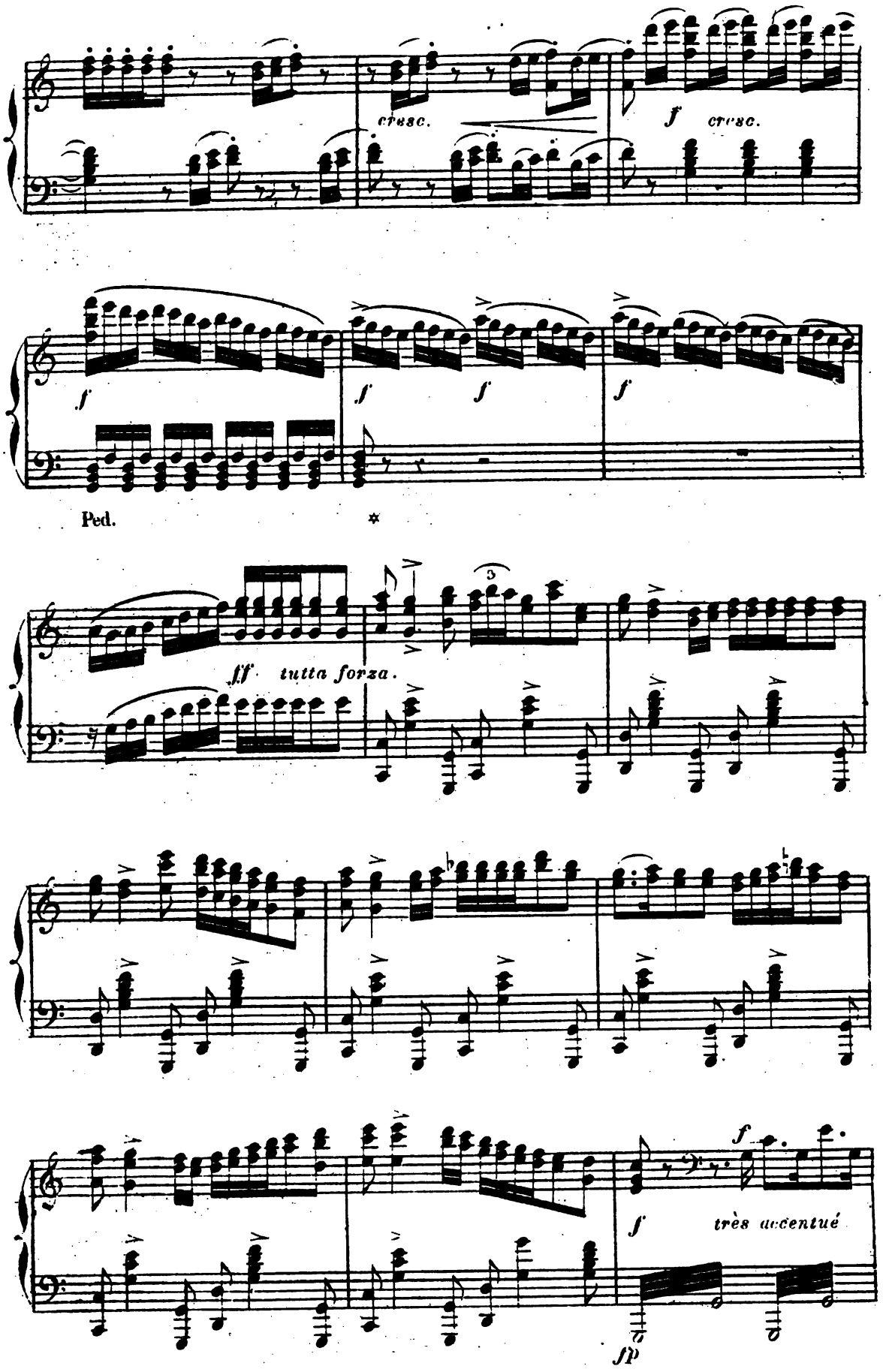

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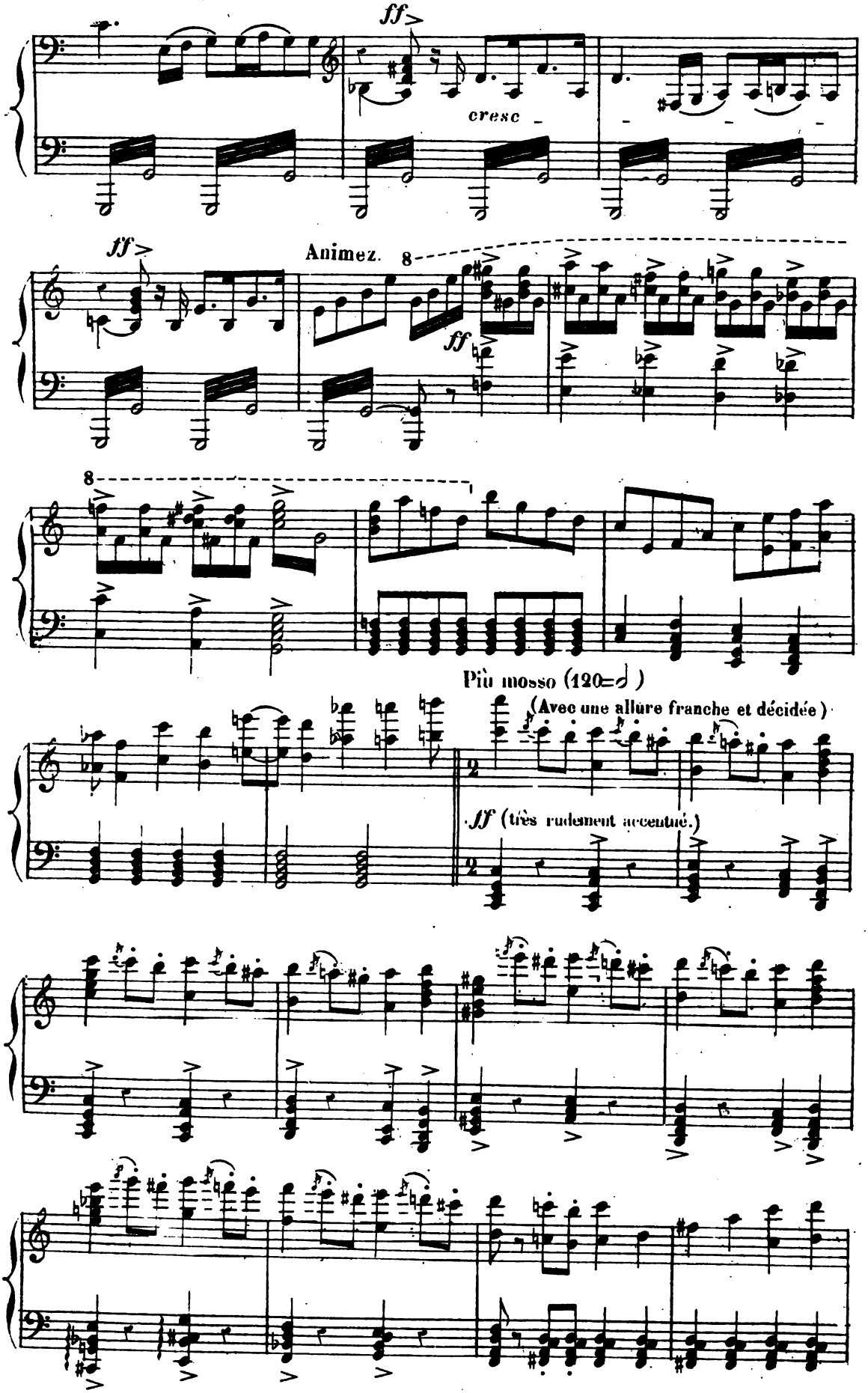

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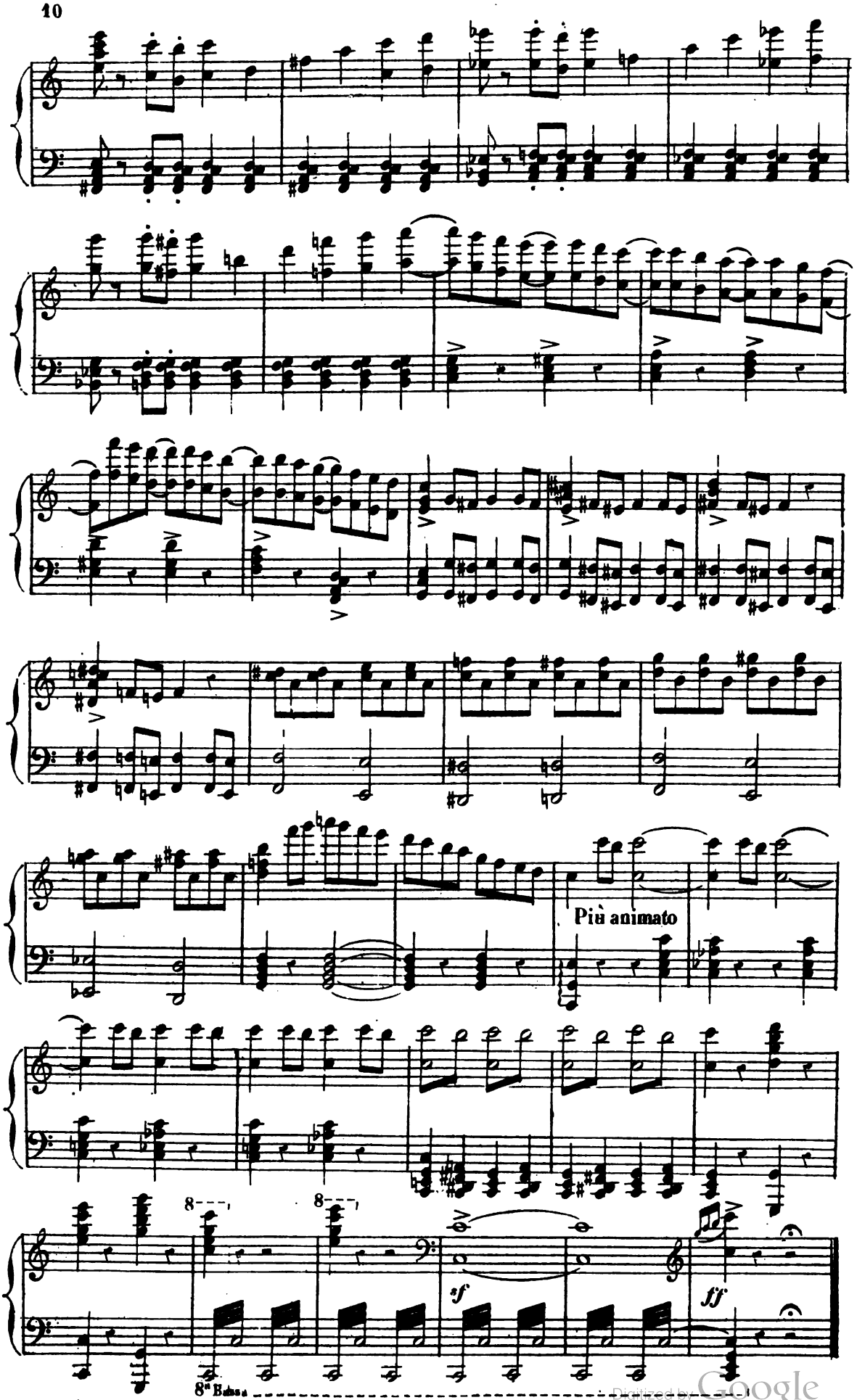

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CHŒUR, BALLADE ARAGONAISE, SCÈNE et PRIÈRE

UNE PLACE PUBLIQUE A MADRID

A gauche, une taverne – A droite, une grille donnant sur des jardins – près de là une Madone – le peuple attend la Maritana.

Au lever du rideau, Maritana que la foule attend, entre en agitant un tambour de basque. Le Roi, vêtu de noir et couvert d'un large manteau, se tient à l'écart sur la gauche, les yeux fixés sur la Maritana, et semble absorbé dans sa contemplation.

N° 1.

All° brillante (120 = ♩)

MARITANA

LE ROI

DON JOSÉ

GENS DU PEUPLE

Soprani

Ténors

Basses

All° brillante (120 = ♩)

PIANO

f

(RIDEAU)

sec *p*

3

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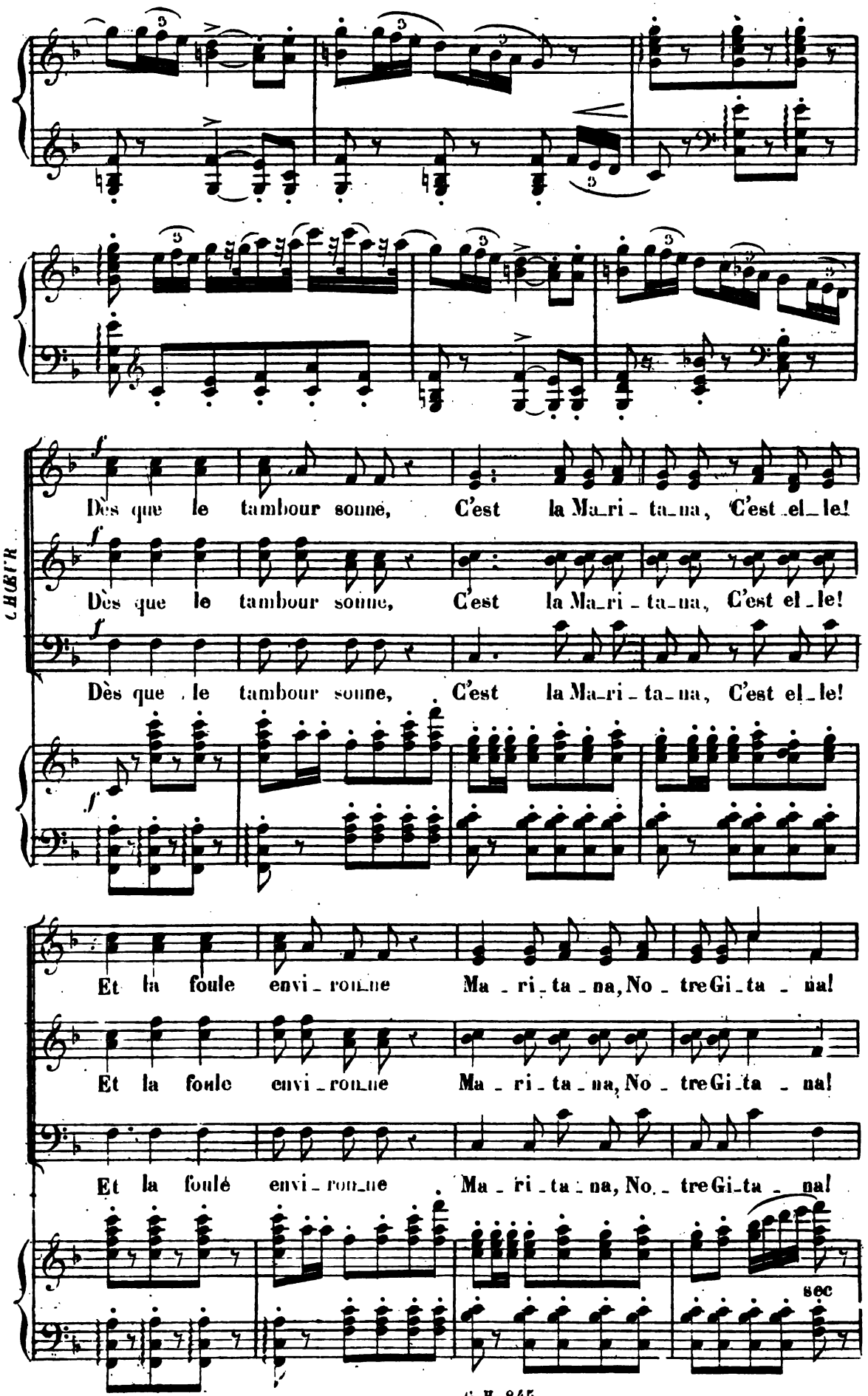

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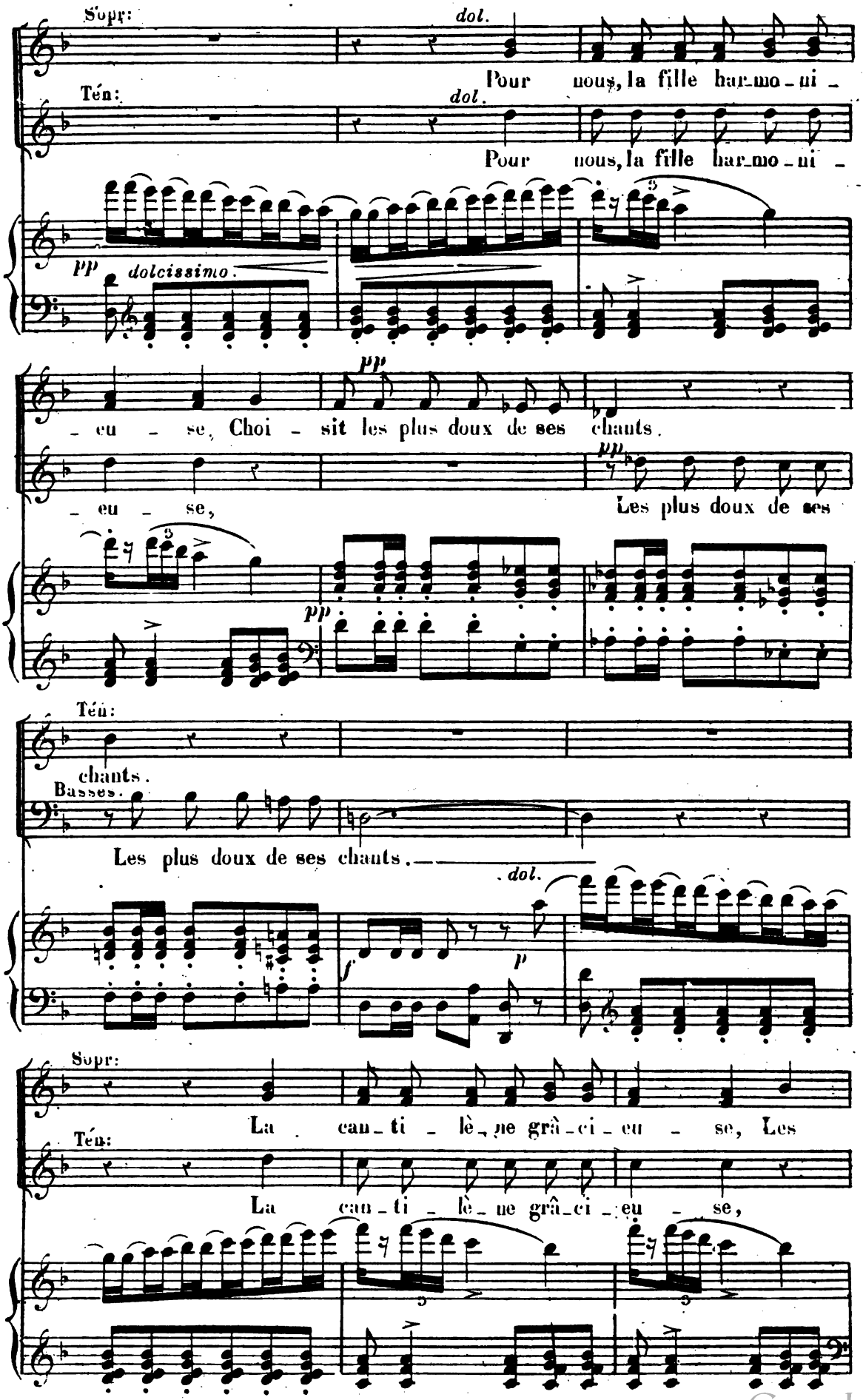

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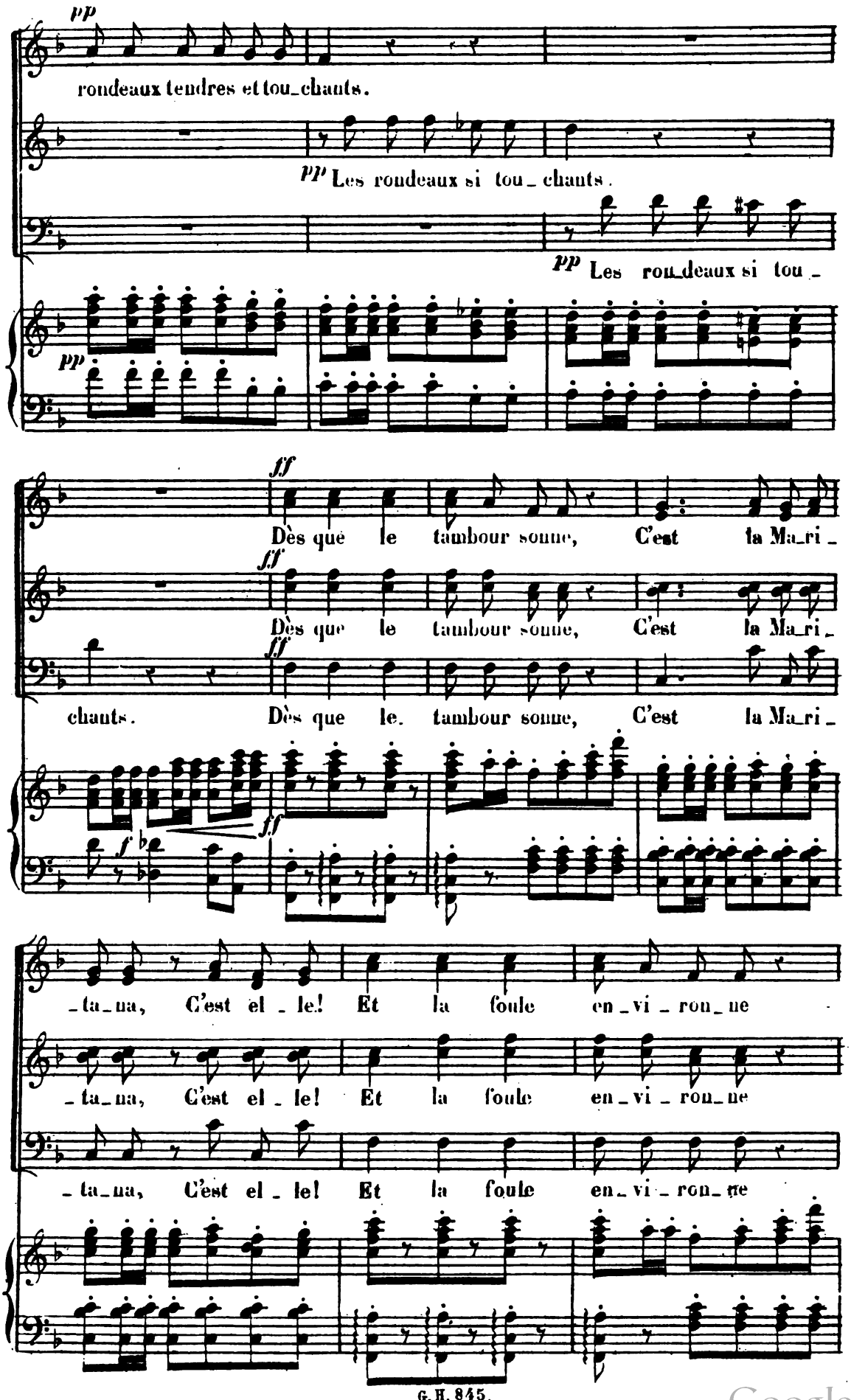

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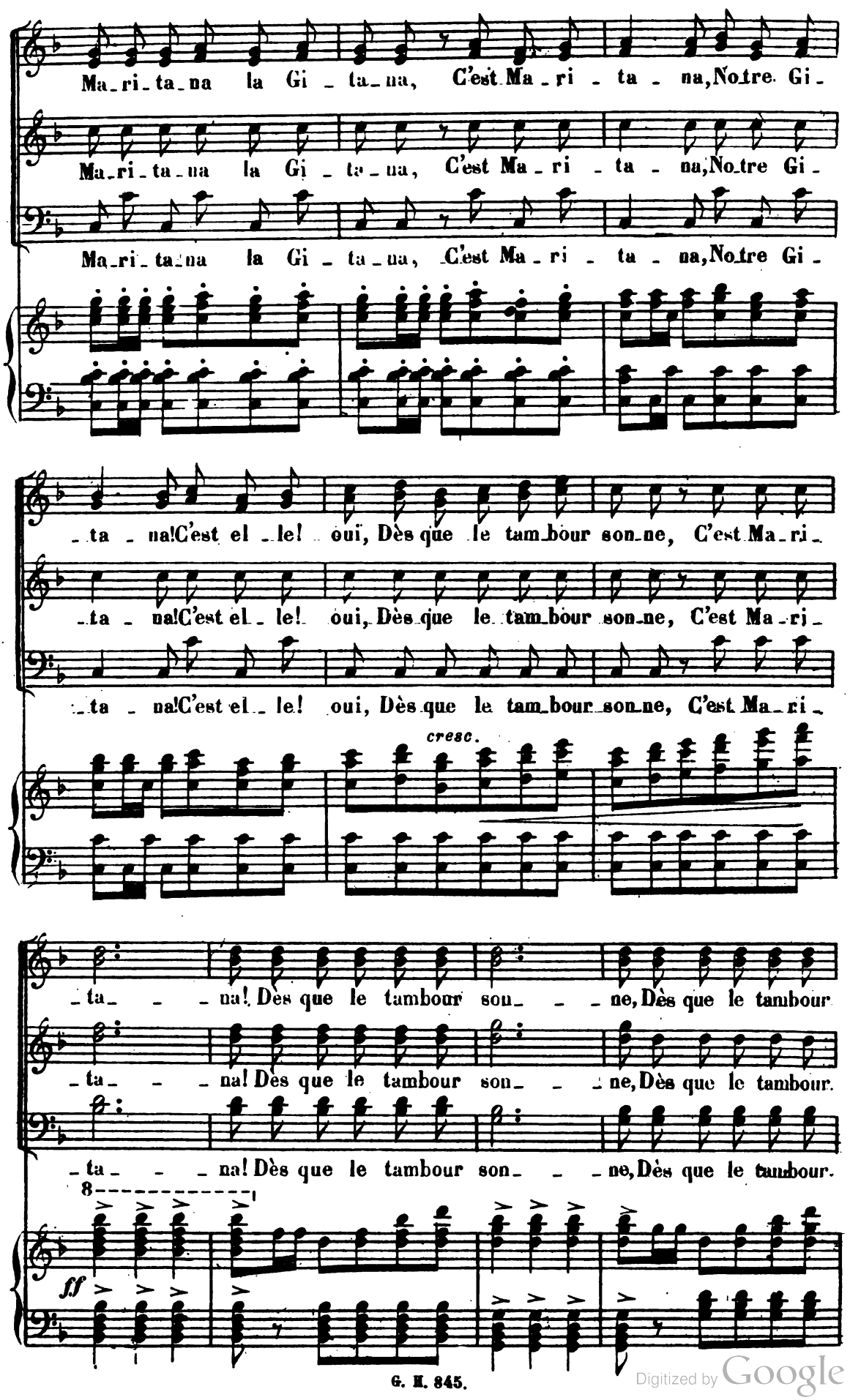

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(Entrée de la Mariana)

sonne, la foule envi_ronne Ma_ri_ta_na!

sonne, la foule envi_ronne Ma_ri_ta_na!

son_ne, la foule envi_ronne Ma_ri_ta_na!

8

BALLADE ARAGONAISE

Allegro (69 = ♩.)

PIANO.

ff

pp

cresc.

f

8

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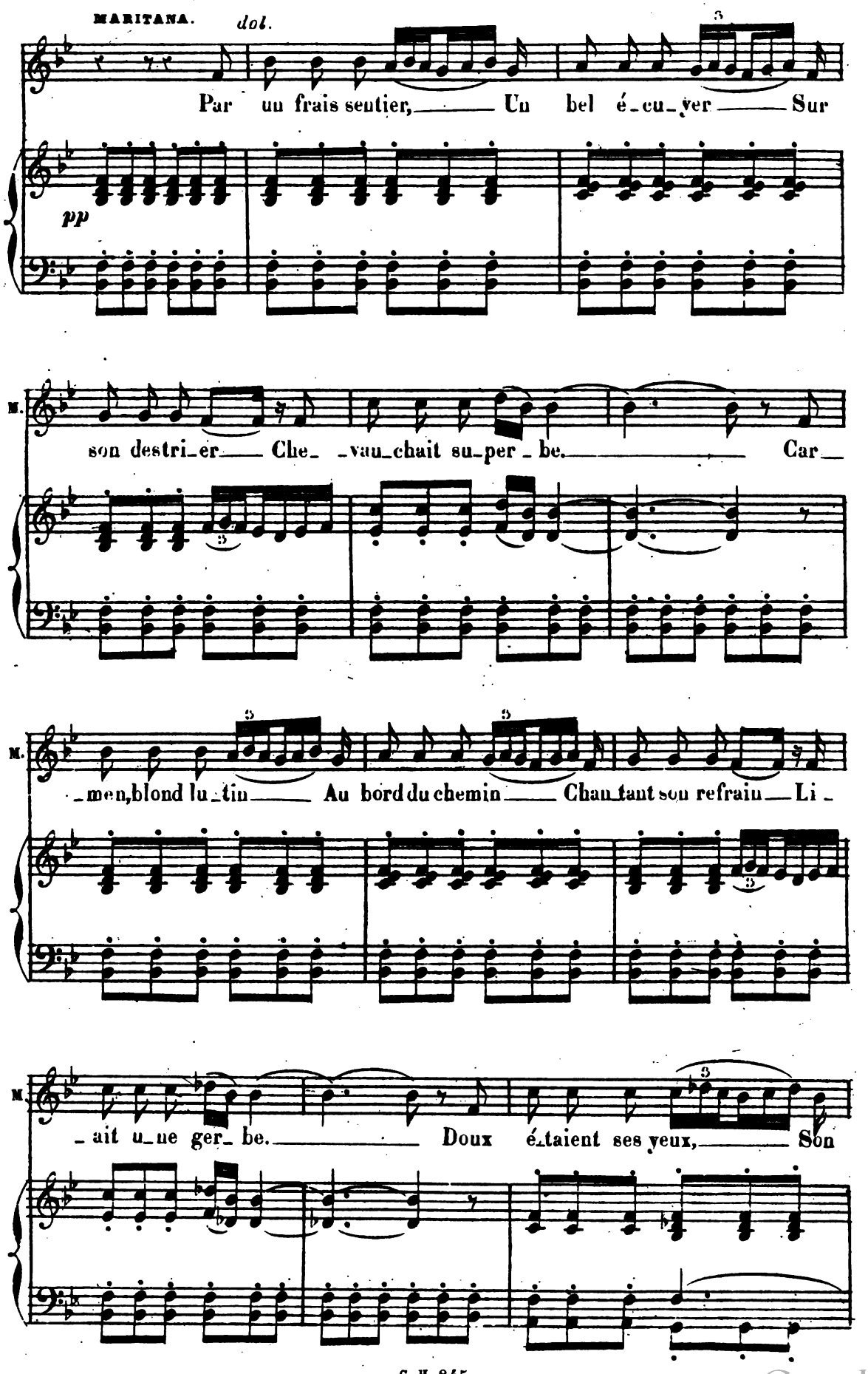
MARITANA. *dol.*



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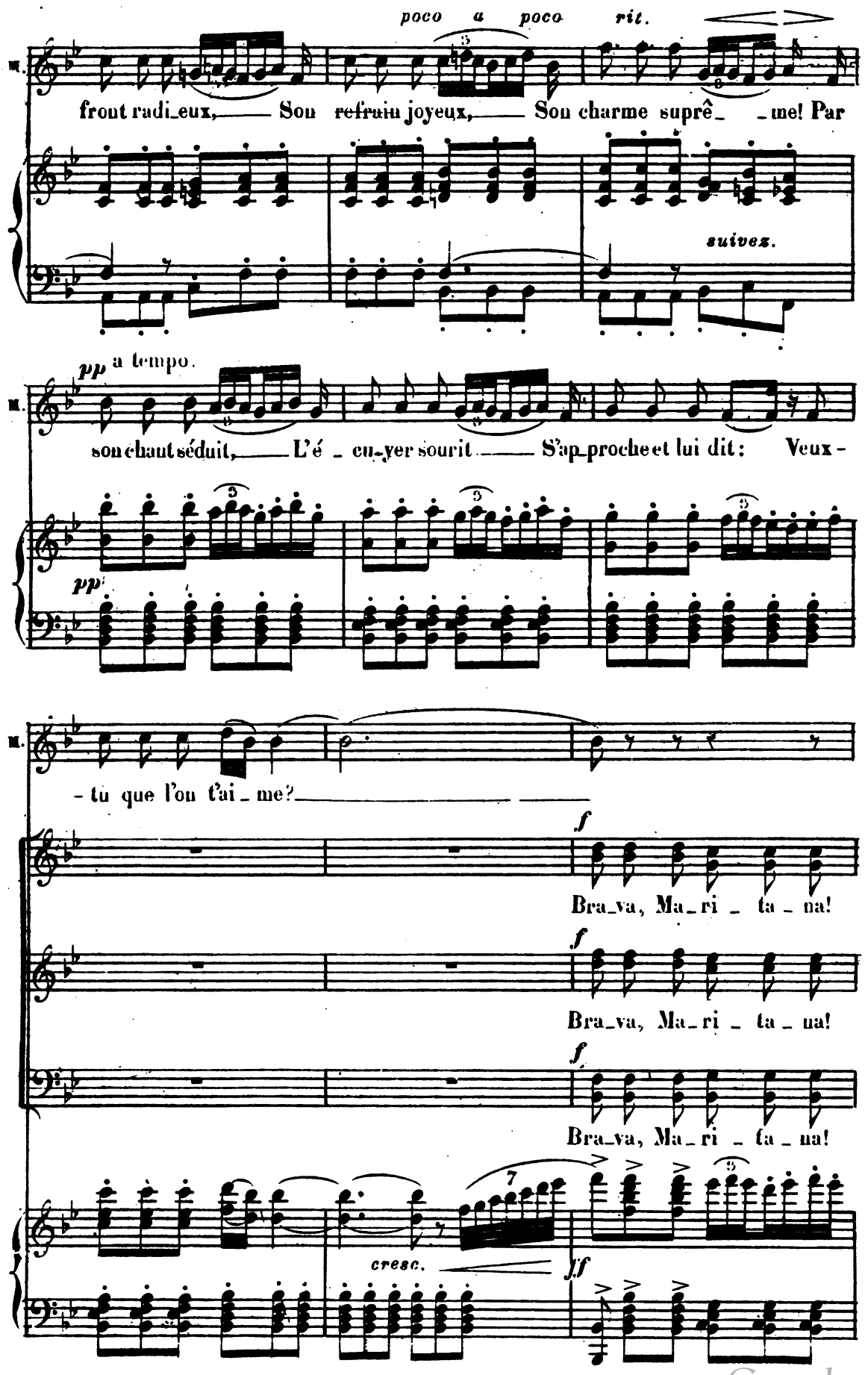

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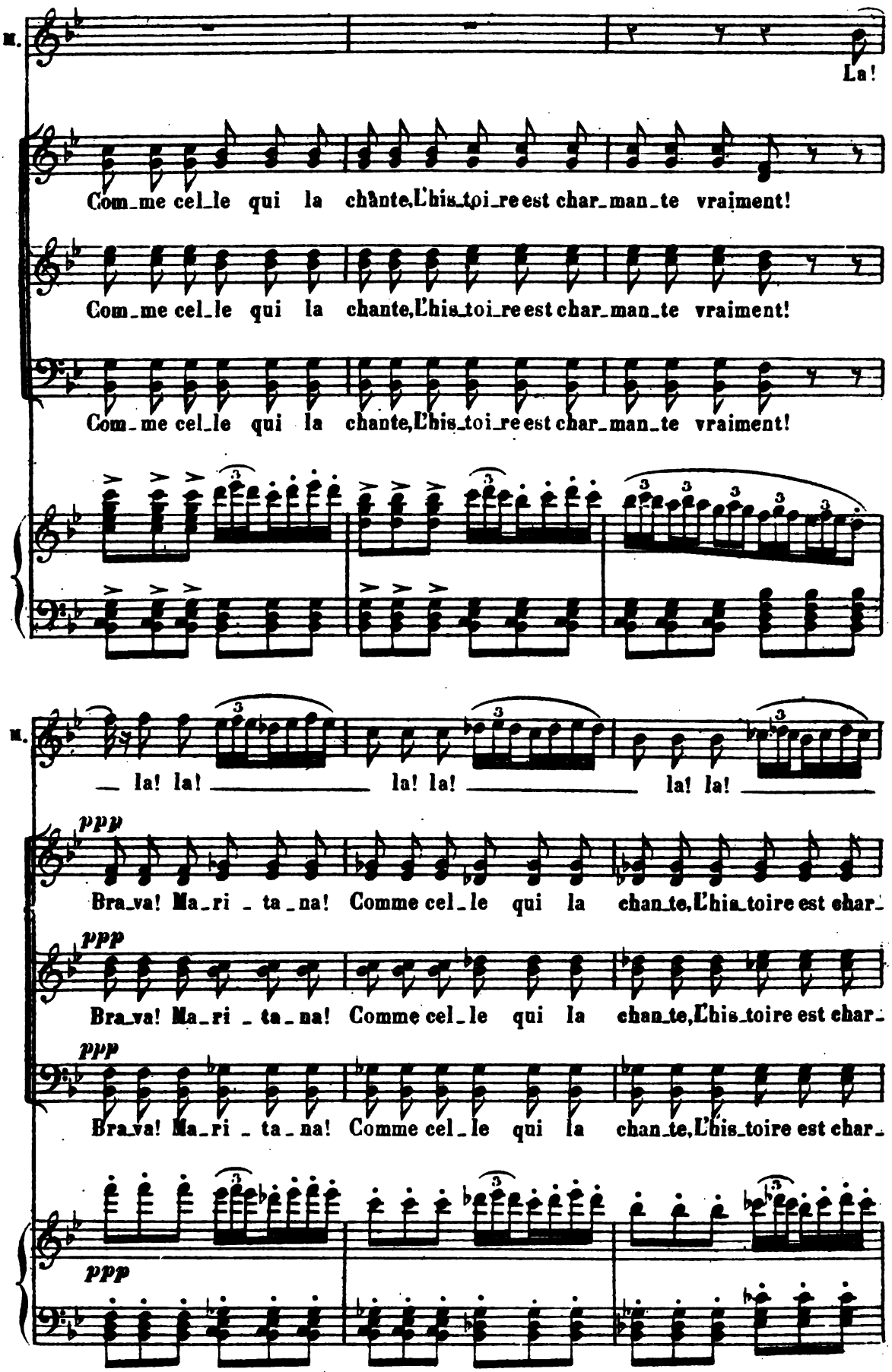

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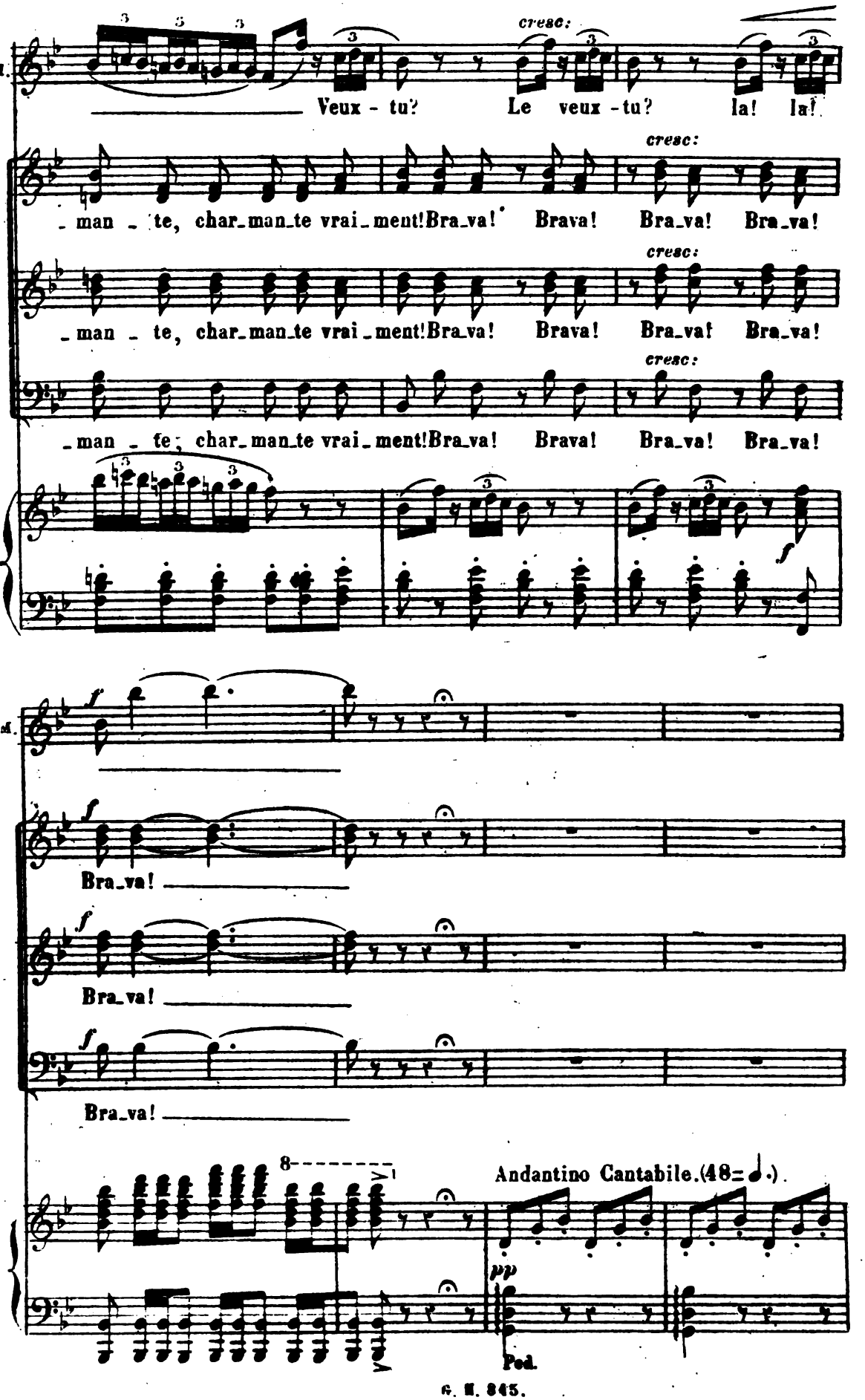

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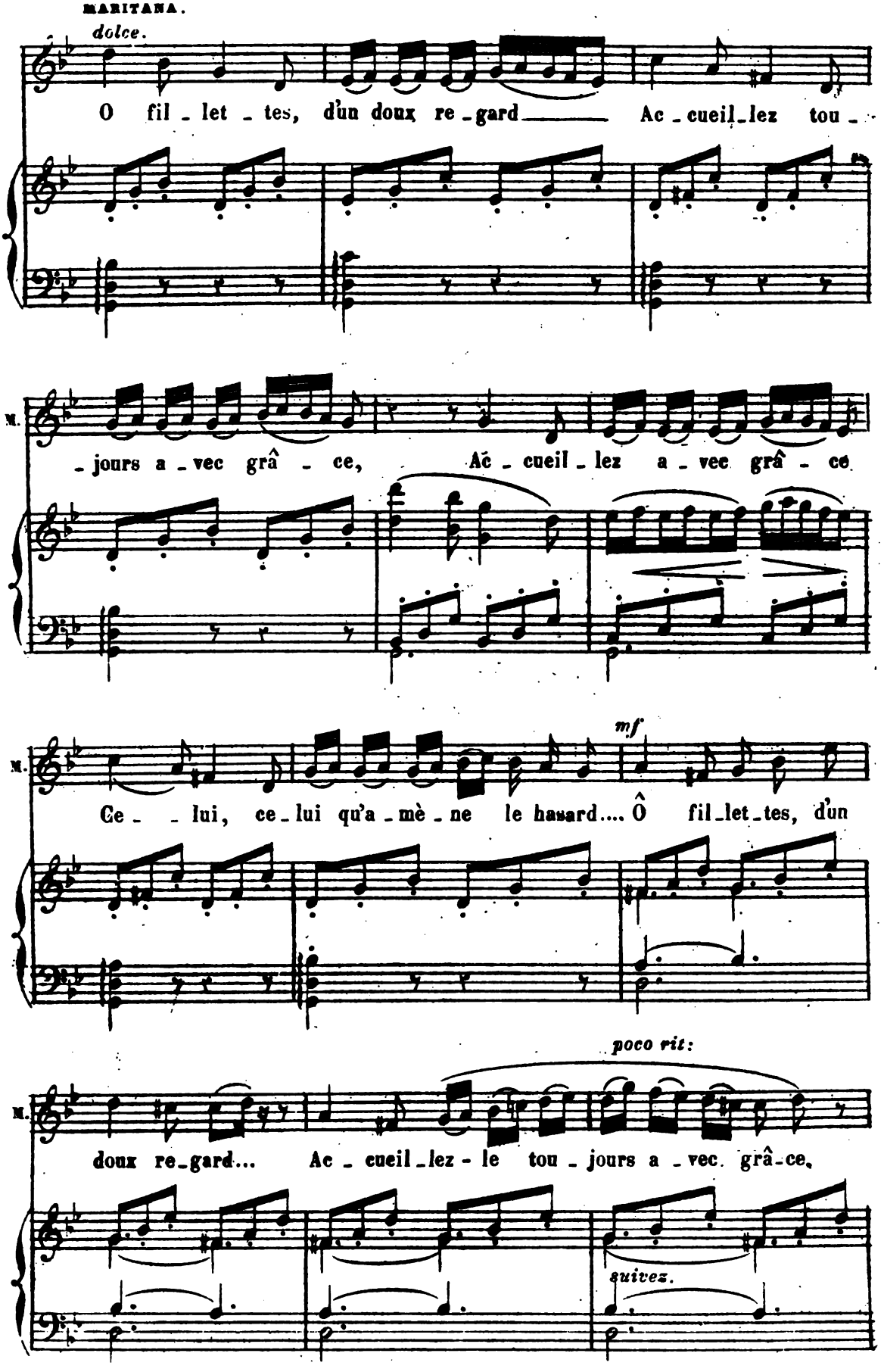
MARITANA.



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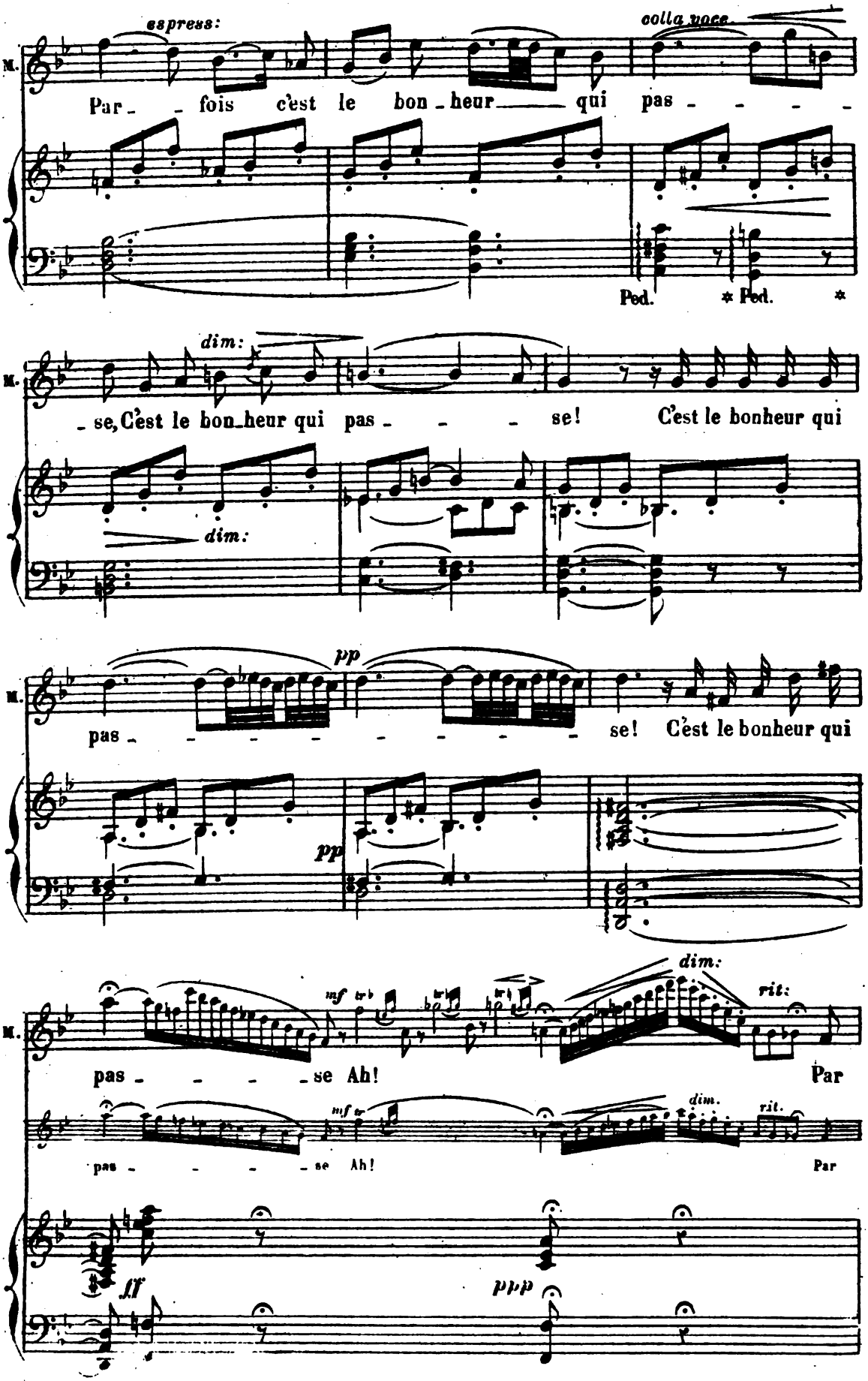

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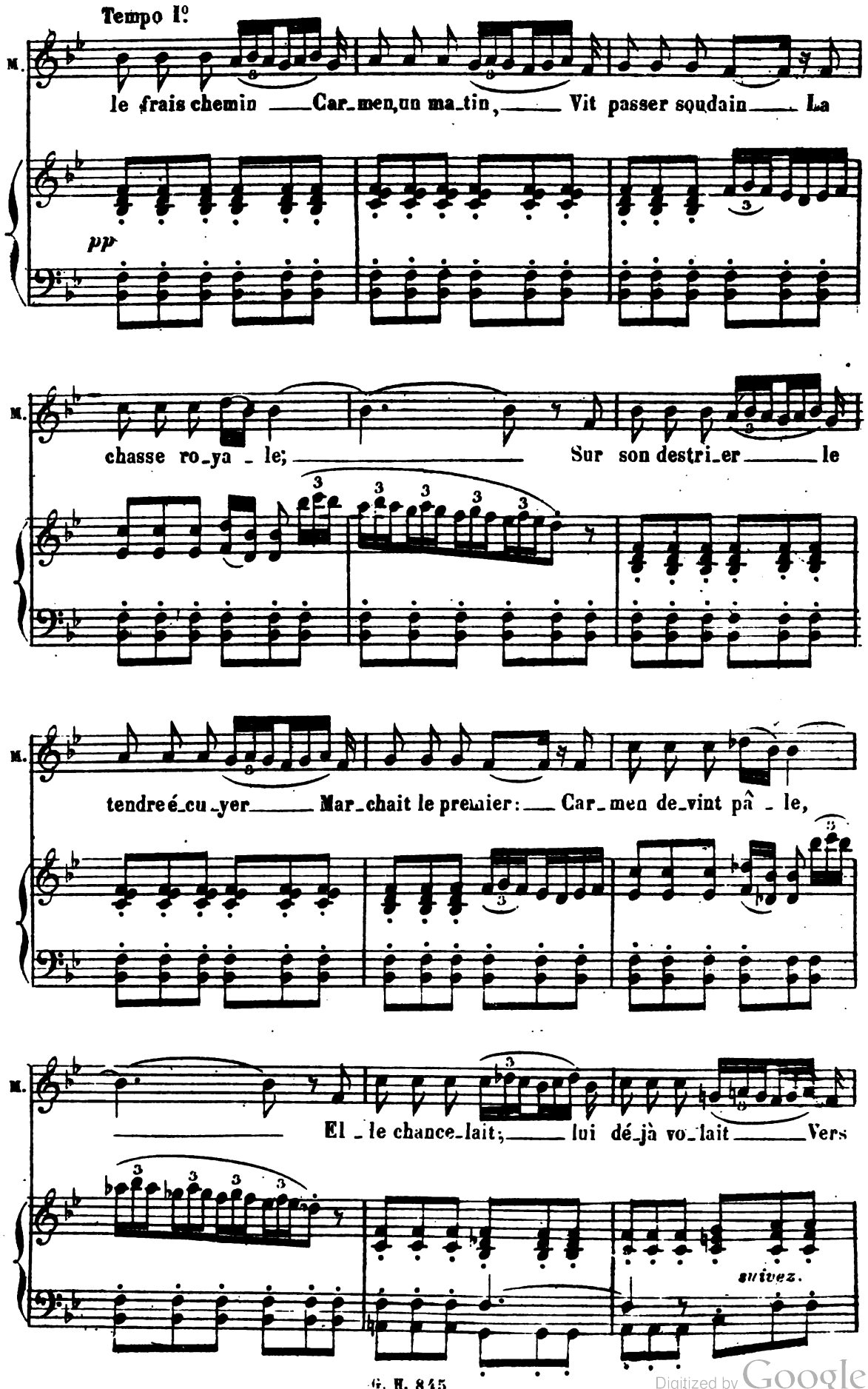

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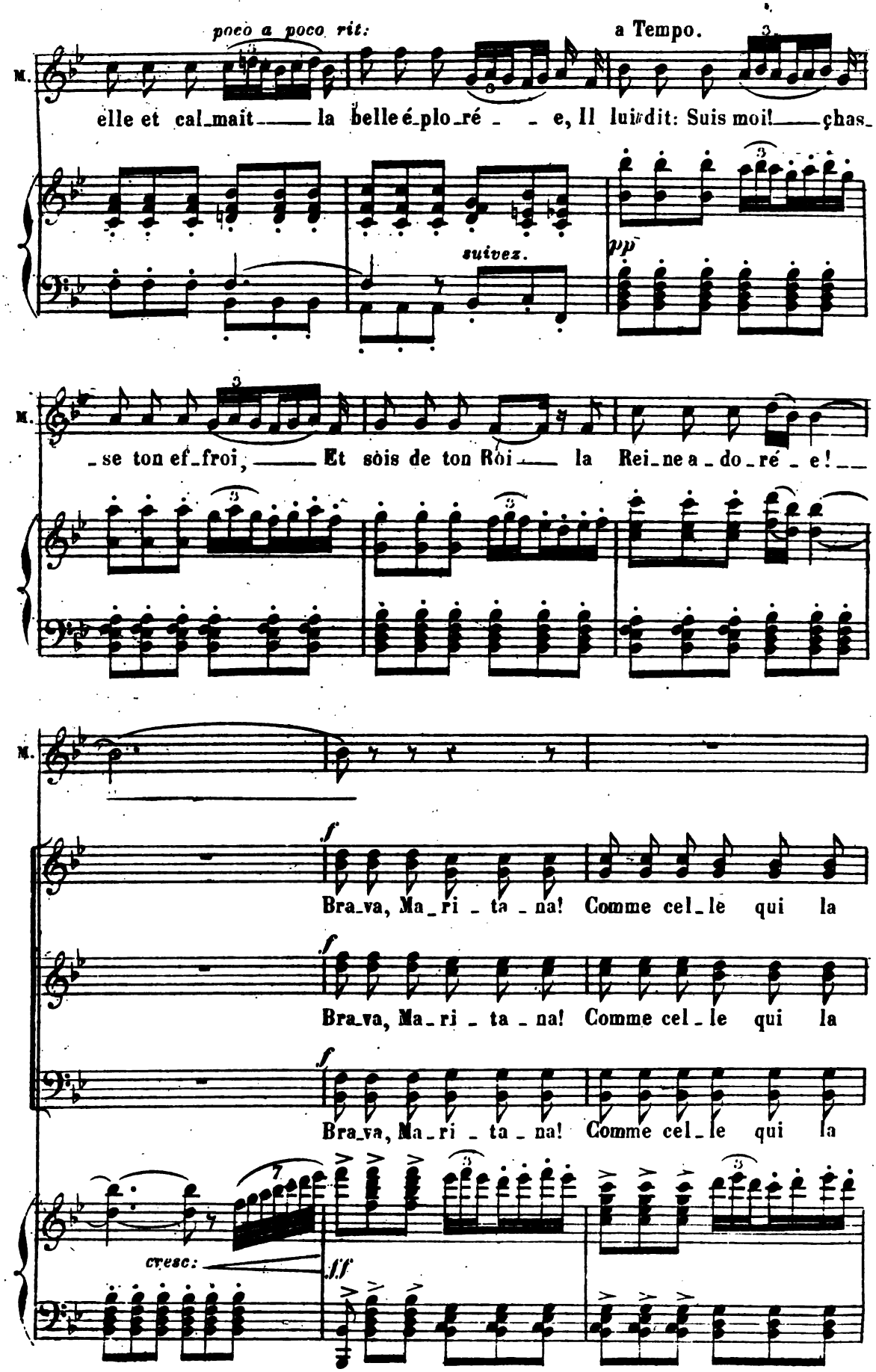

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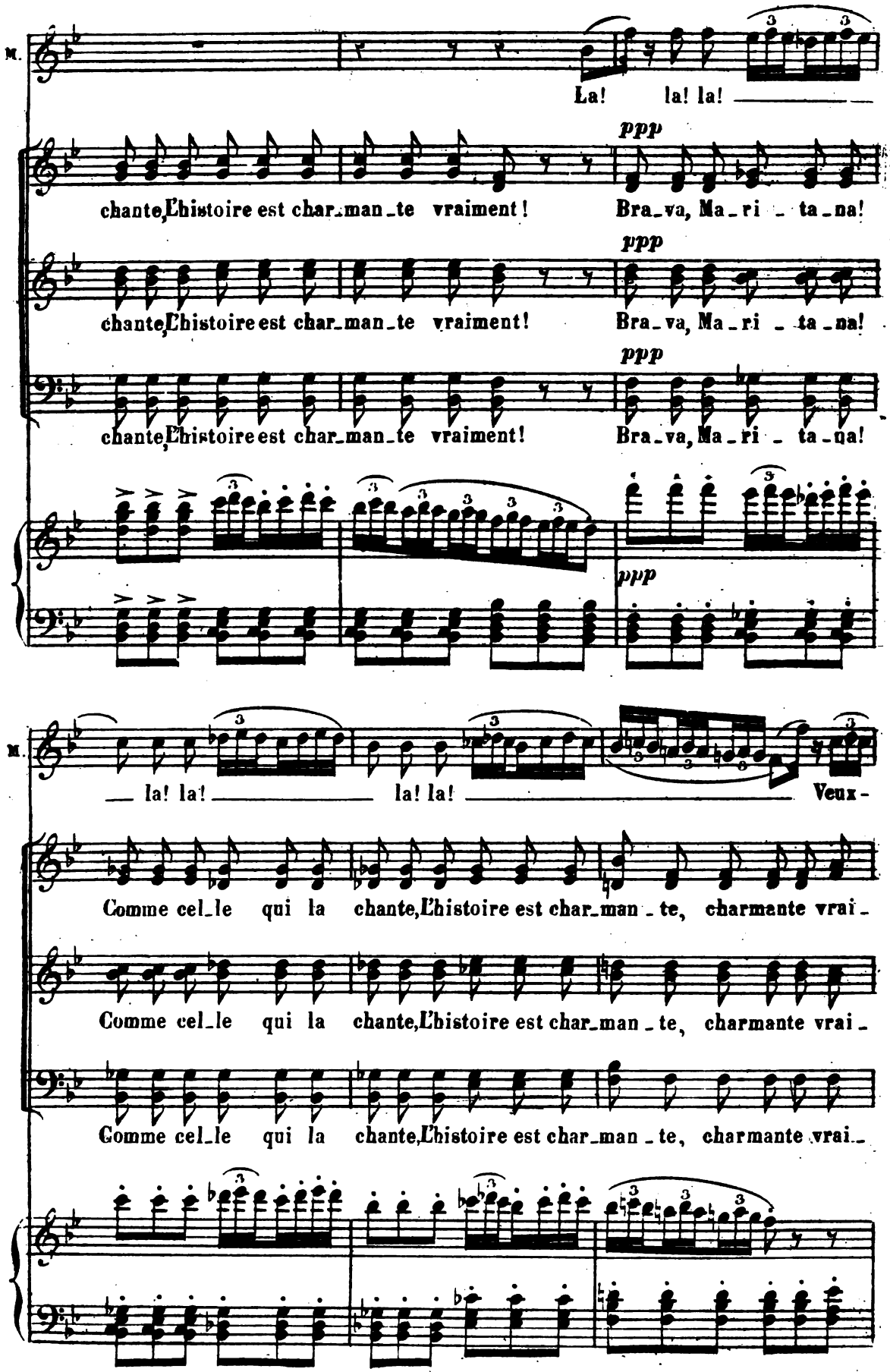

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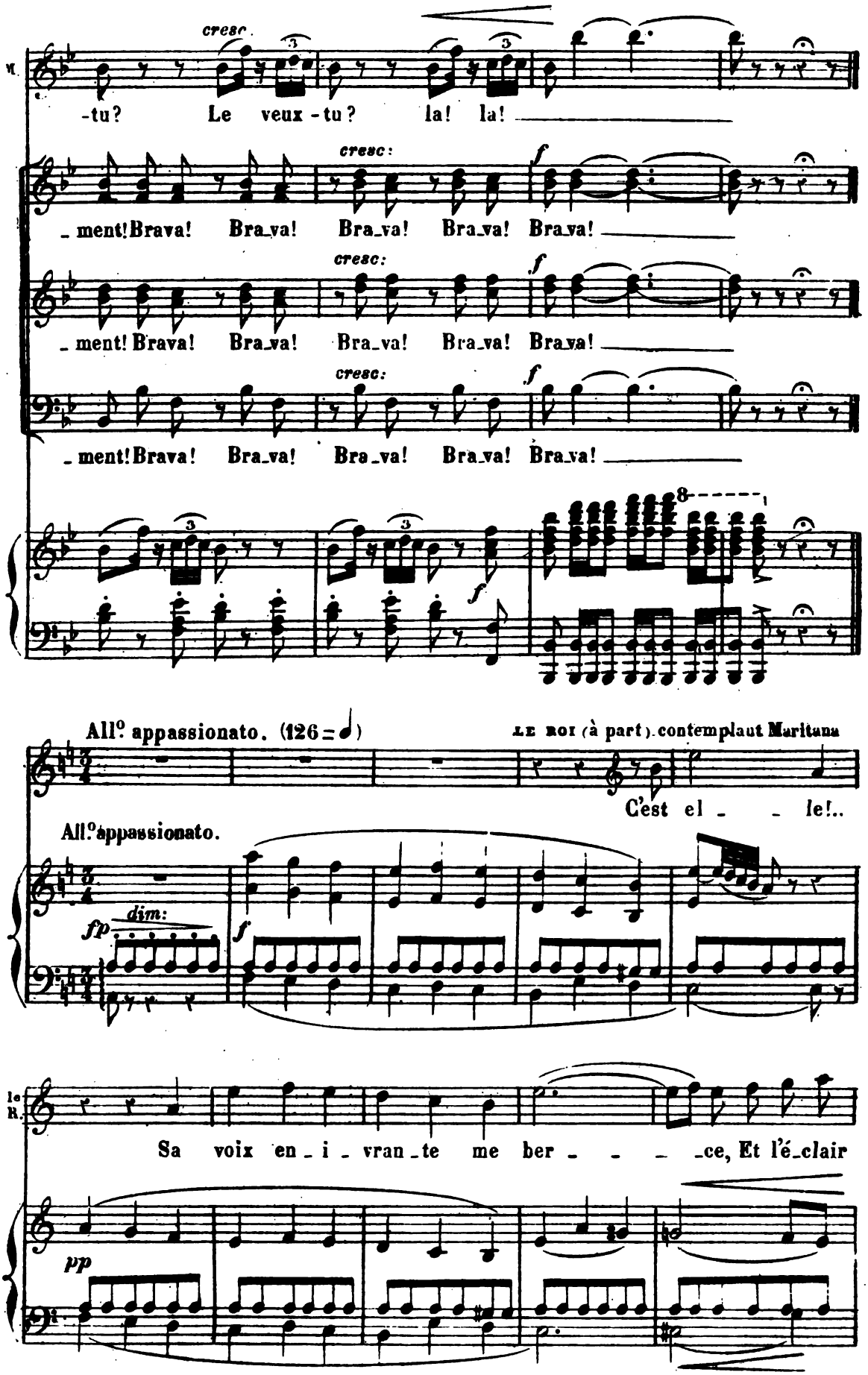

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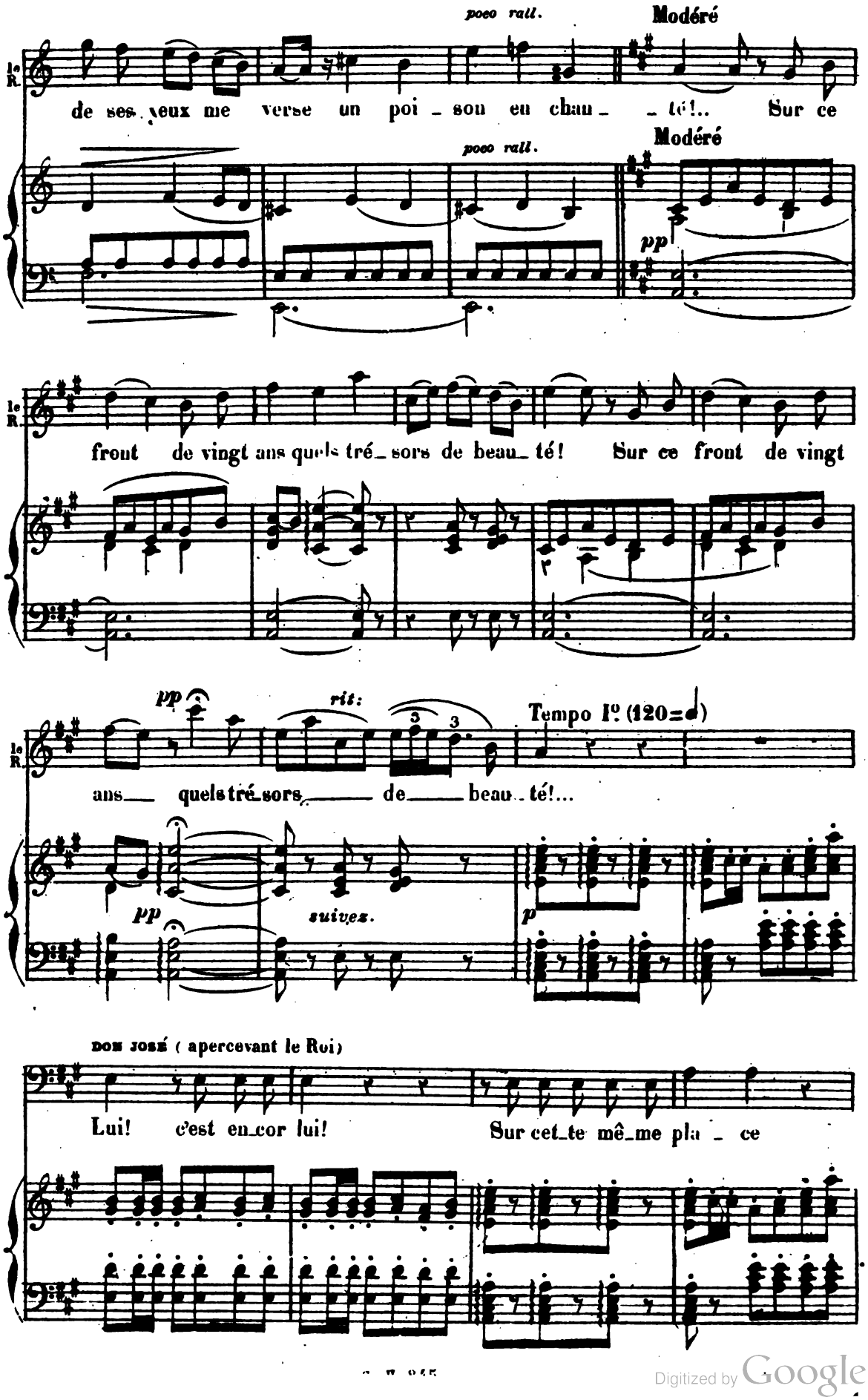

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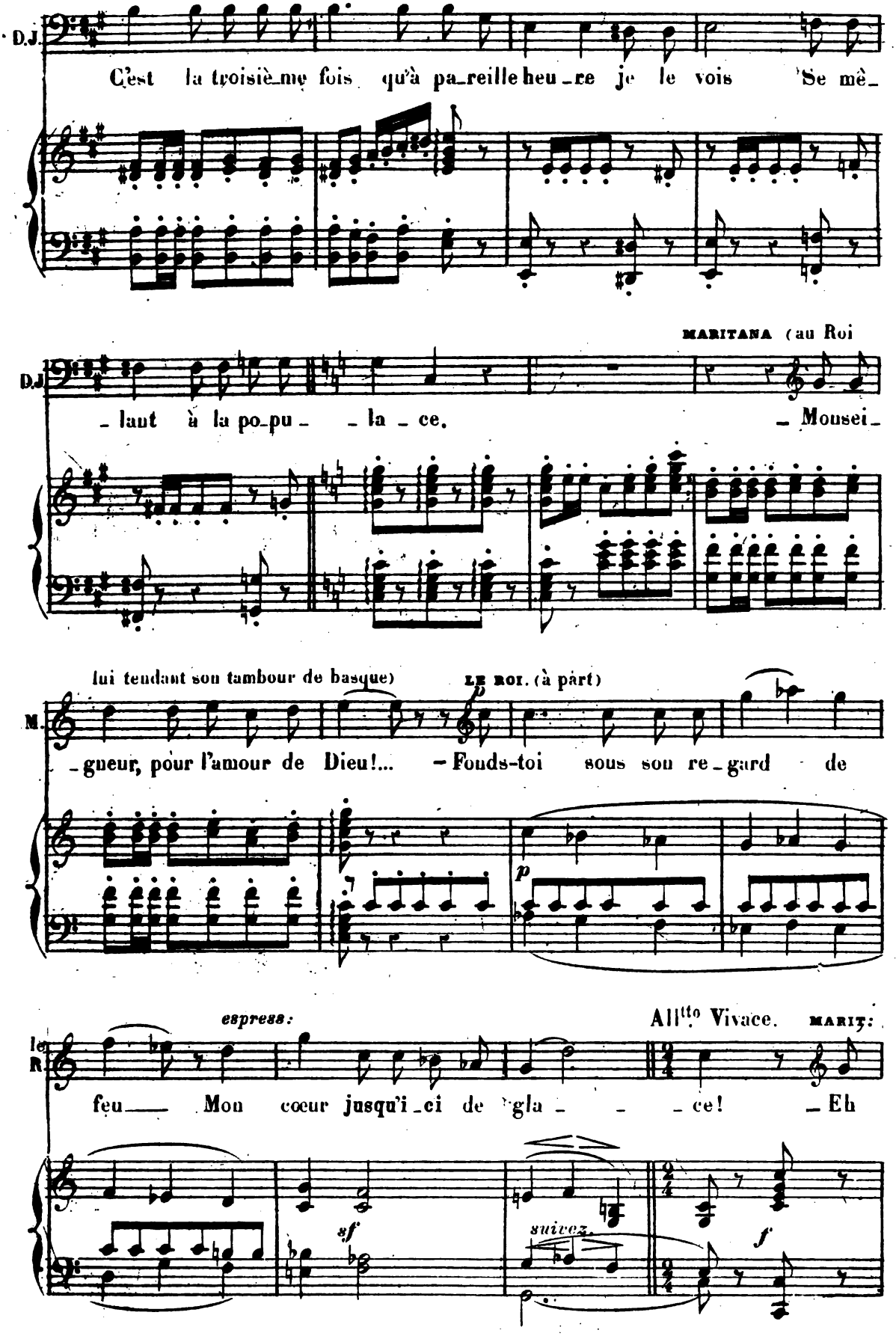

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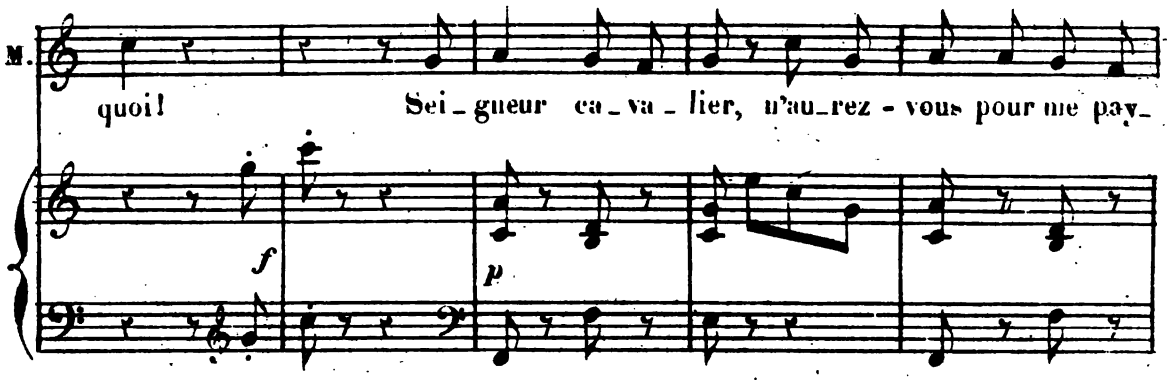
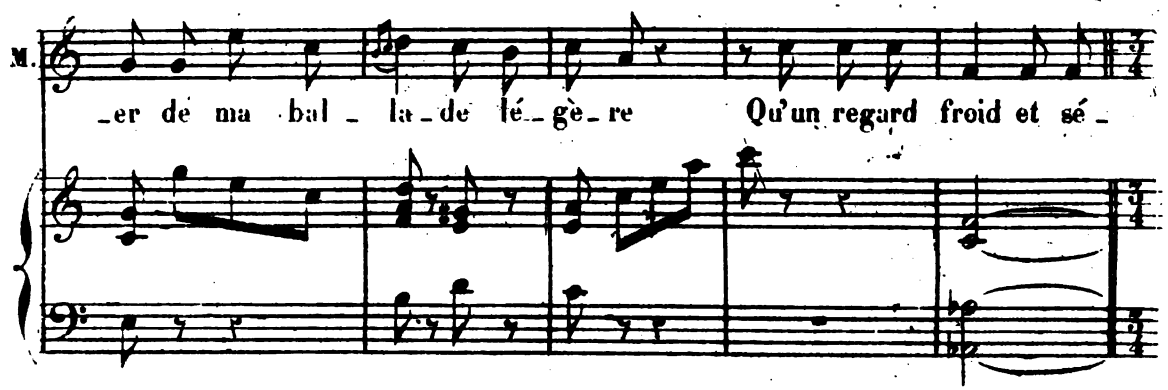
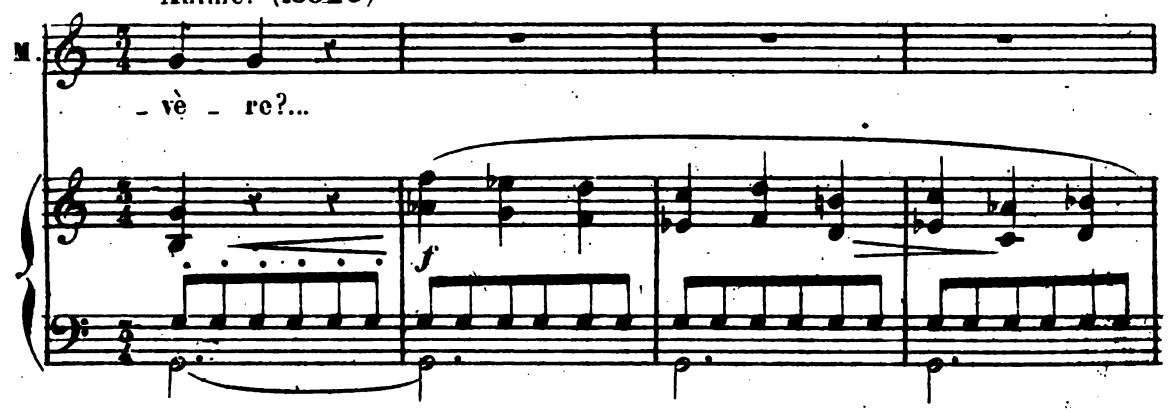


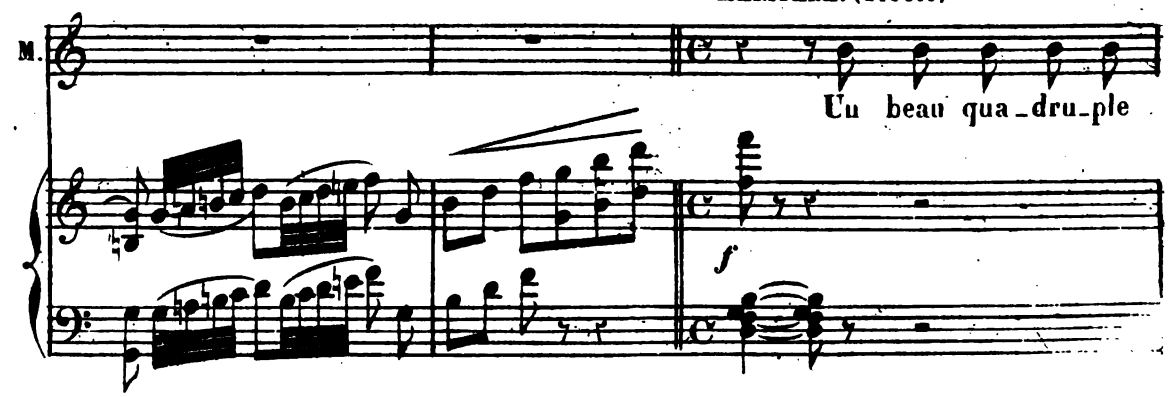


(Le Roi, sans la quitter des yeux, jette une pièce de monnaie sur le tambour de basque et se retire brusquement à l'écart.)

Animé. (138 = ♩)



MARITANA. (Récit)



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Allegro. *p détaché et vif.*

M. d'or! Ah! vraiment j'avais tort, moi qui de l'appro_cher d'a_

p

DON JOSÉ. (allant à elle)

a Tempo.

M. _bord avais u_ne frayeur si gran_de! _ Ou vous a donc

senza rigore. *f* *p*

MARITANA.

D.J fait, mon en_fant, U_ne bien belle of_fran_de?... _Voy_ez!... voy_

M. _ez!... Quel_que ri_che sei_gneur, Au_quel de tout son cœur rend

DON JOSÉ. (à part)

M. grâce la pau_vre bo_hê_ _ _ me. _Le Roi!... quel_le a_ven_

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(60 = ♩.)

And^te Religioso. (*sans lenteur*)

D.J.

-tu-re!... et c'est el-le qu'il ai- - -me!

(cloche)

f

pp

Soprani

p

À ge-

Ténors

p

C'est l'An-ge-lus! À ge-

Basses

p

À ge-

p *f*

dim:

-noux, Prions! Pri-ons! que Dieu soit a-vec

dim:

-noux, Prions! Pri-ons! que Dieu soit a-vec

dim:

-noux, Prions! Pri-ons! que Dieu soit a-vec

f

p *p*

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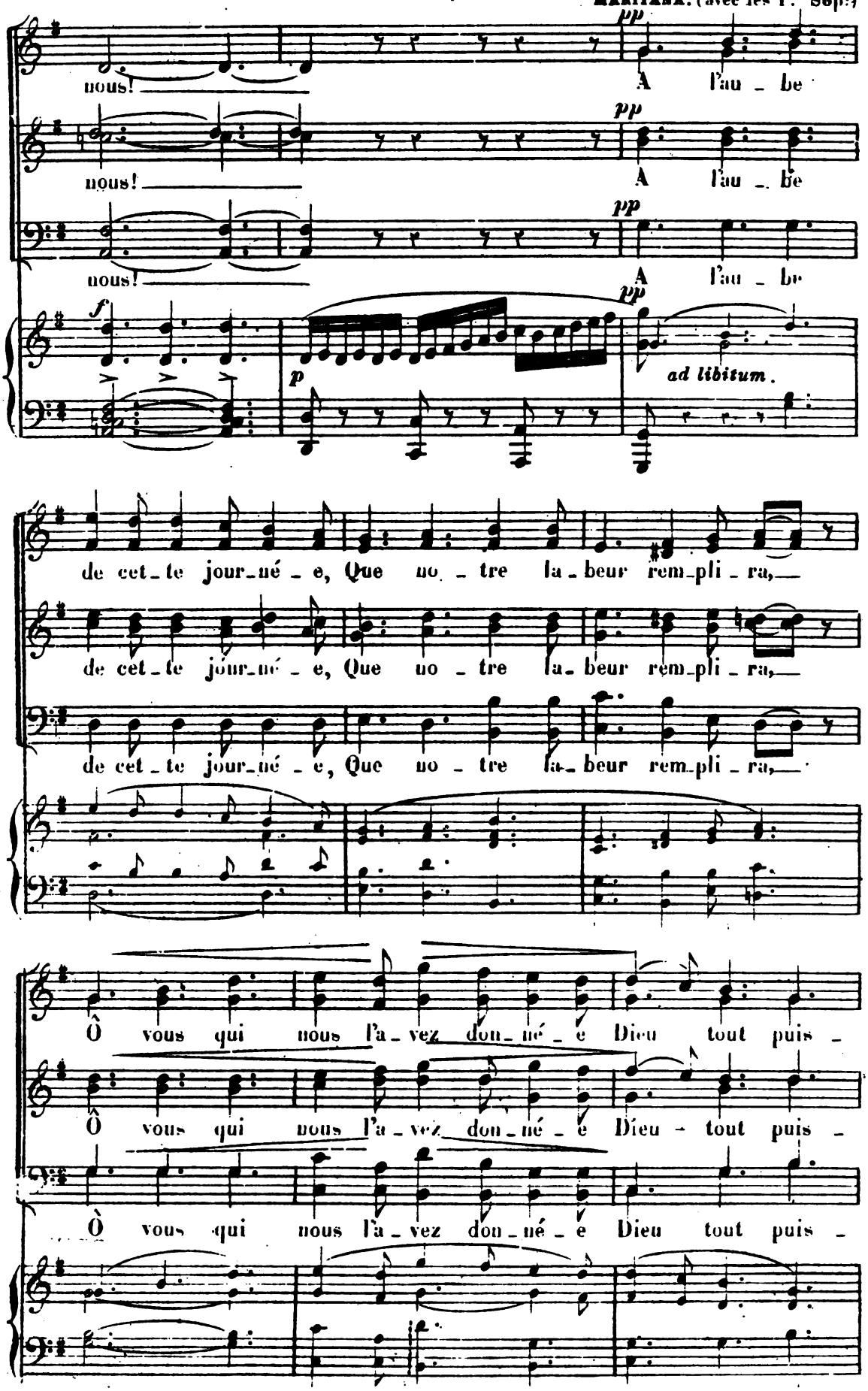

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LE ROI. (à part) *mf espress.*

O Ma_ri_ta _ na! O Ma_ri_ta _ na! Sur ton

DON JOSÉ. (à part)

C'est le Roi!...

dim.

_sant, bé_nis_sez-la;

dim.

_sant, bé_nis_sez-la;

dim.

_sant, bé_nis_sez-la;

pp

le R.

front, quels trésors de beau_té, quels trésors de beau_té! ___

d. J.

p

C'est le Roi!... le Roi!... ___ Quelle aven_ture c'est el_le, c'est elle qu'il

p

Remplis_

p

Remplis_

p

Remplis_

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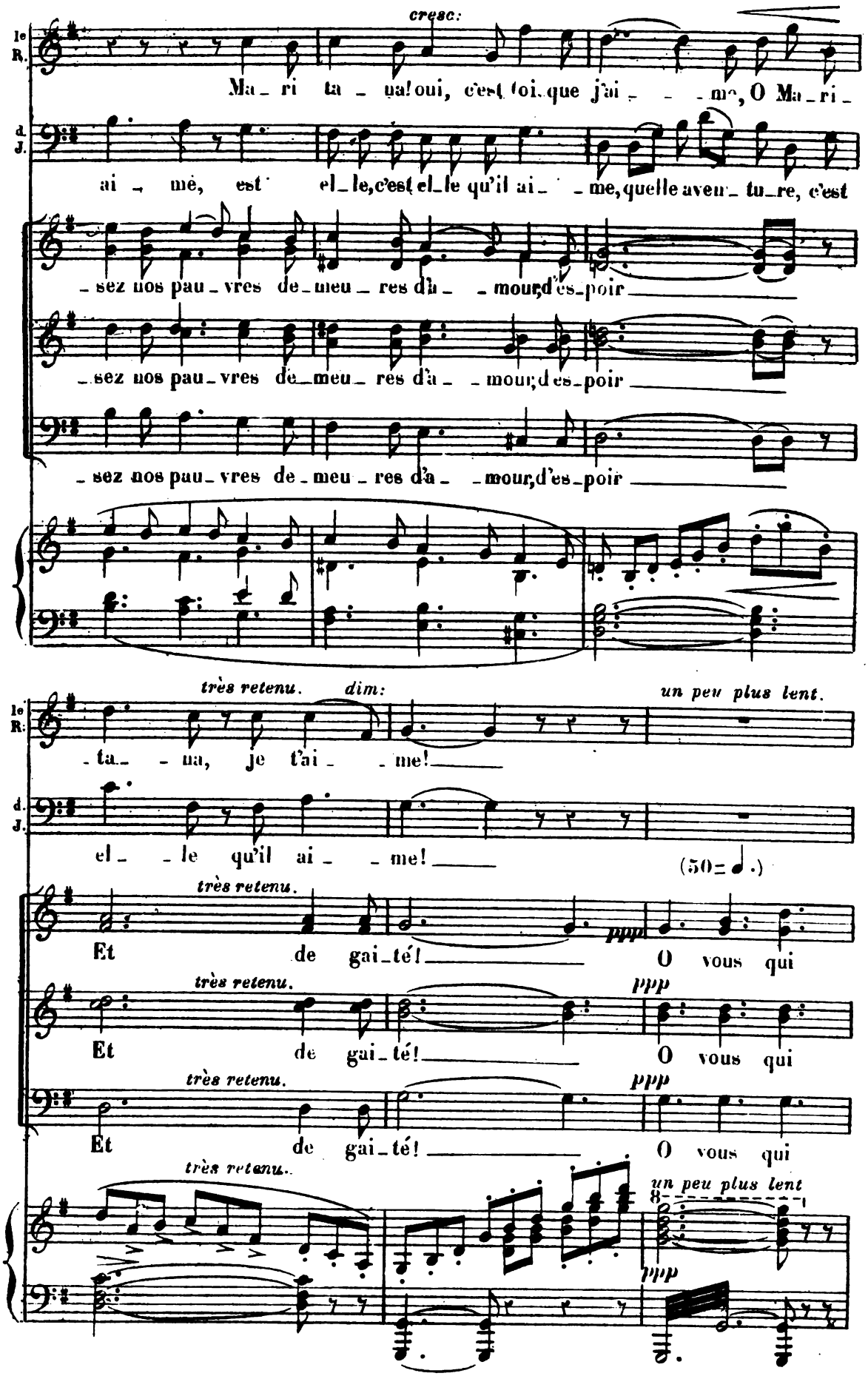

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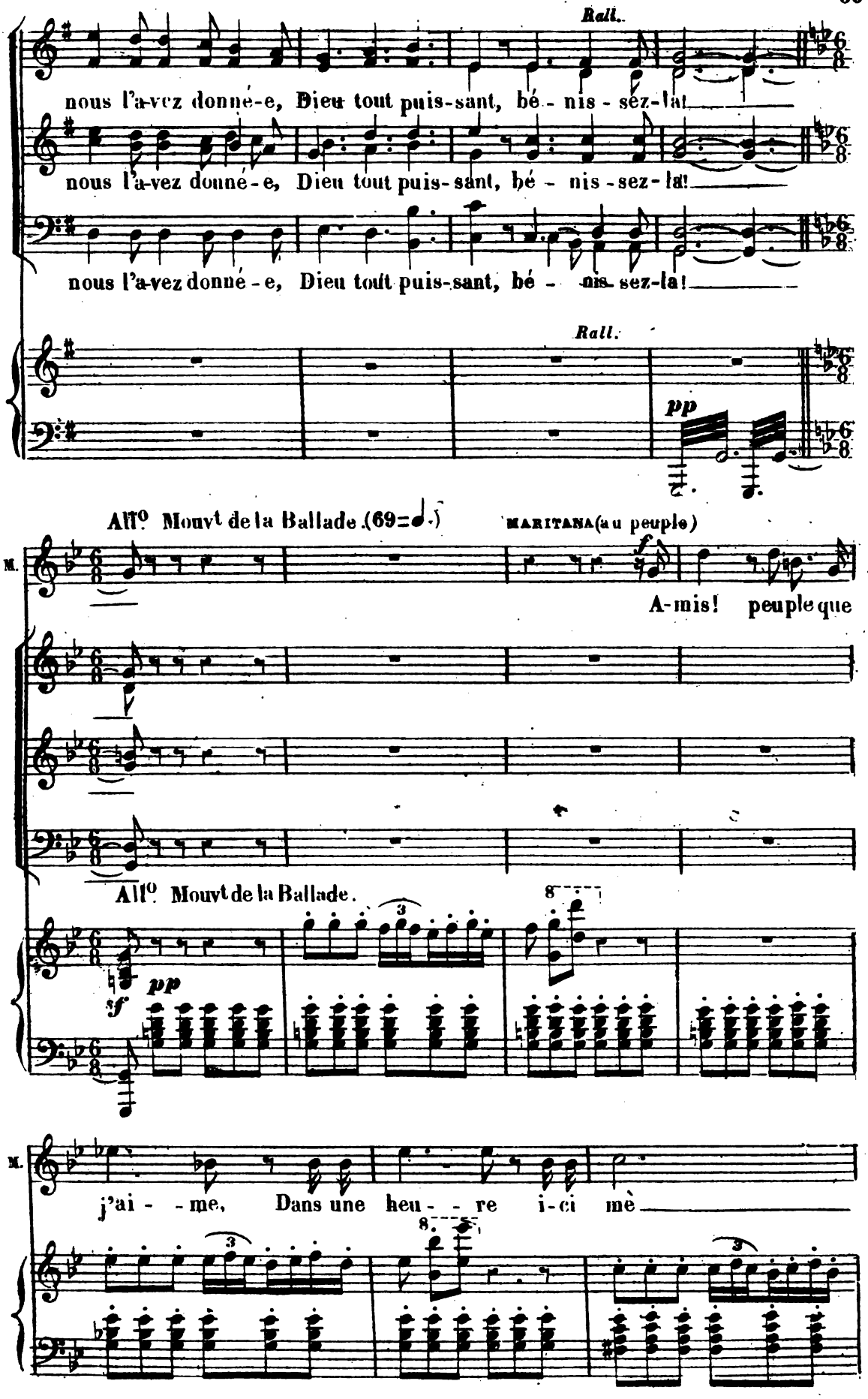

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M. -me, Vous pourrez re-ve-nir, Je vous pré-di-

-rai l'a-ve-nir!

f Pour t'entendre, O Ma-ri-

f Pour t'entendre, O Ma-ri-

f Pour t'entendre, O Ma-ri-

ff

M. la

-ta-na, Pour apprendre nos destins qui de nous ne re-viendrait pas?

-ta-na, Pour apprendre nos destins, qui de nous ne re-viendrait pas?

-ta-na, Pour apprendre nos destins, qui de nous ne re-viendrait pas?

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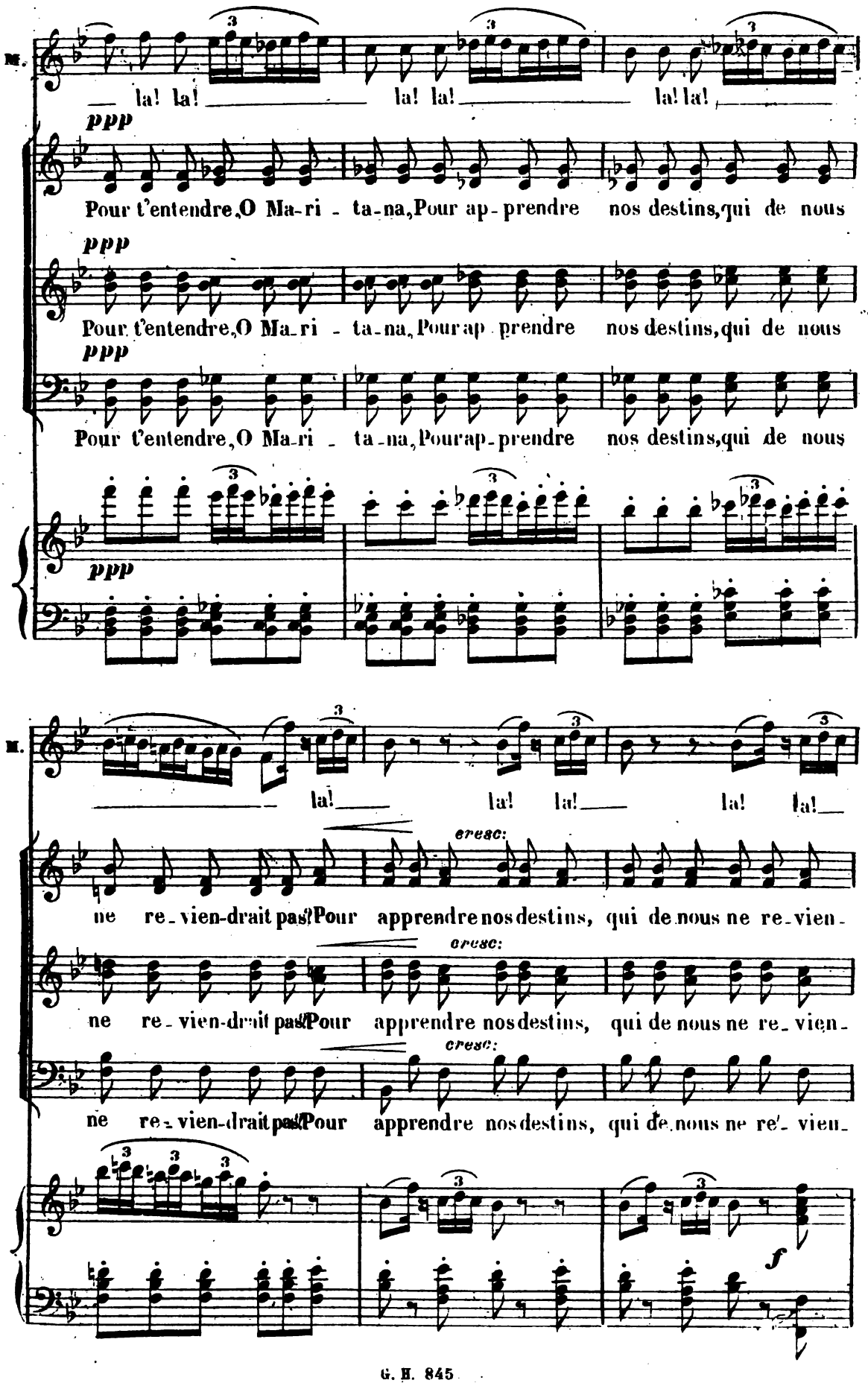

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Tout le monde s'éloigne, excepté le roi qui a, jusqu'à la fin, suivi Maritana des yeux, et D. José qui observe le Roi

M.

la!

ff

-drait pas!

ff

-drait pas!

ff

-drait pas!

8

p

dim.

pp

dimin:

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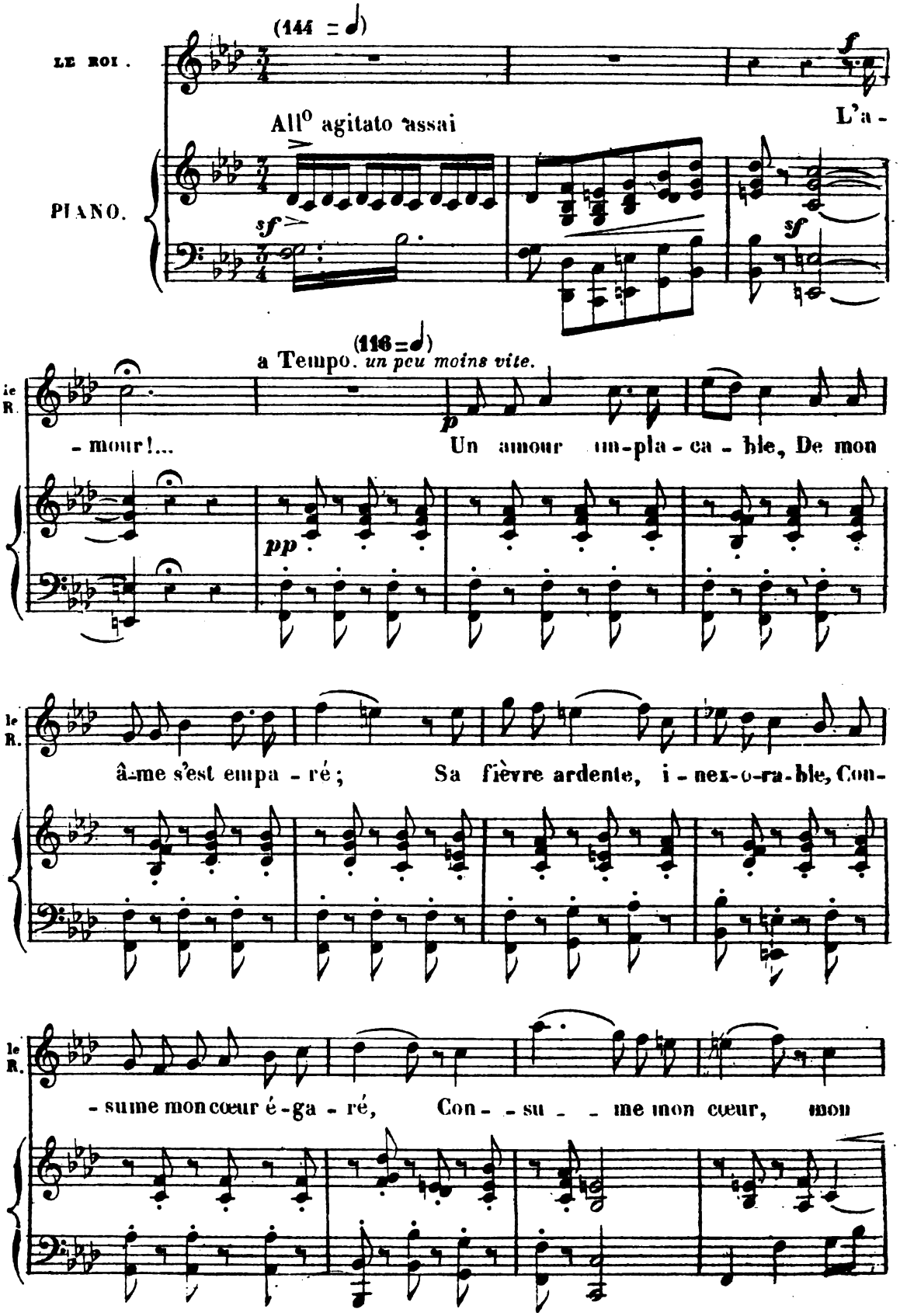
ROMANCE

N° 2.

RÉP:

LE ROI Une adoration sans borne!



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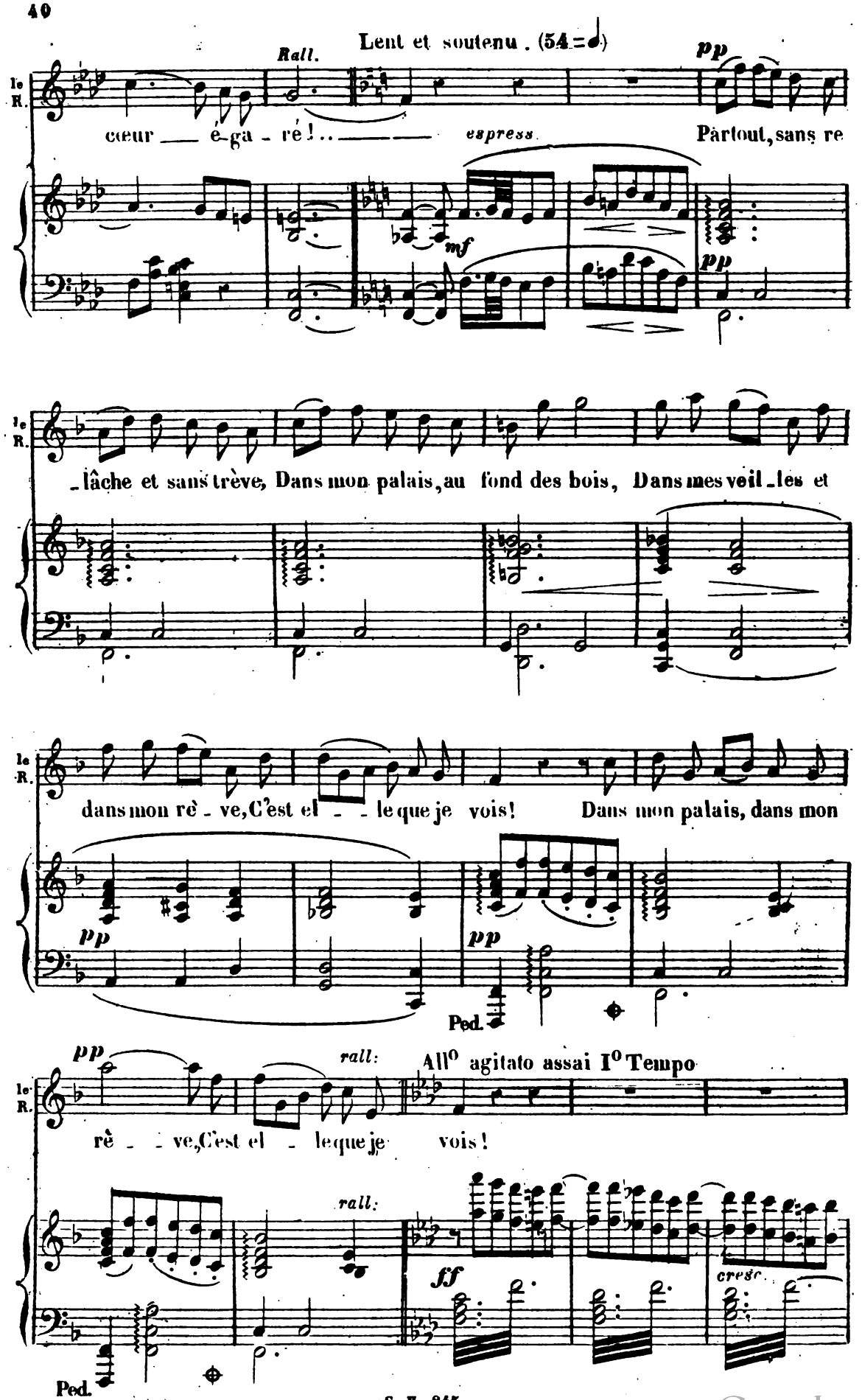

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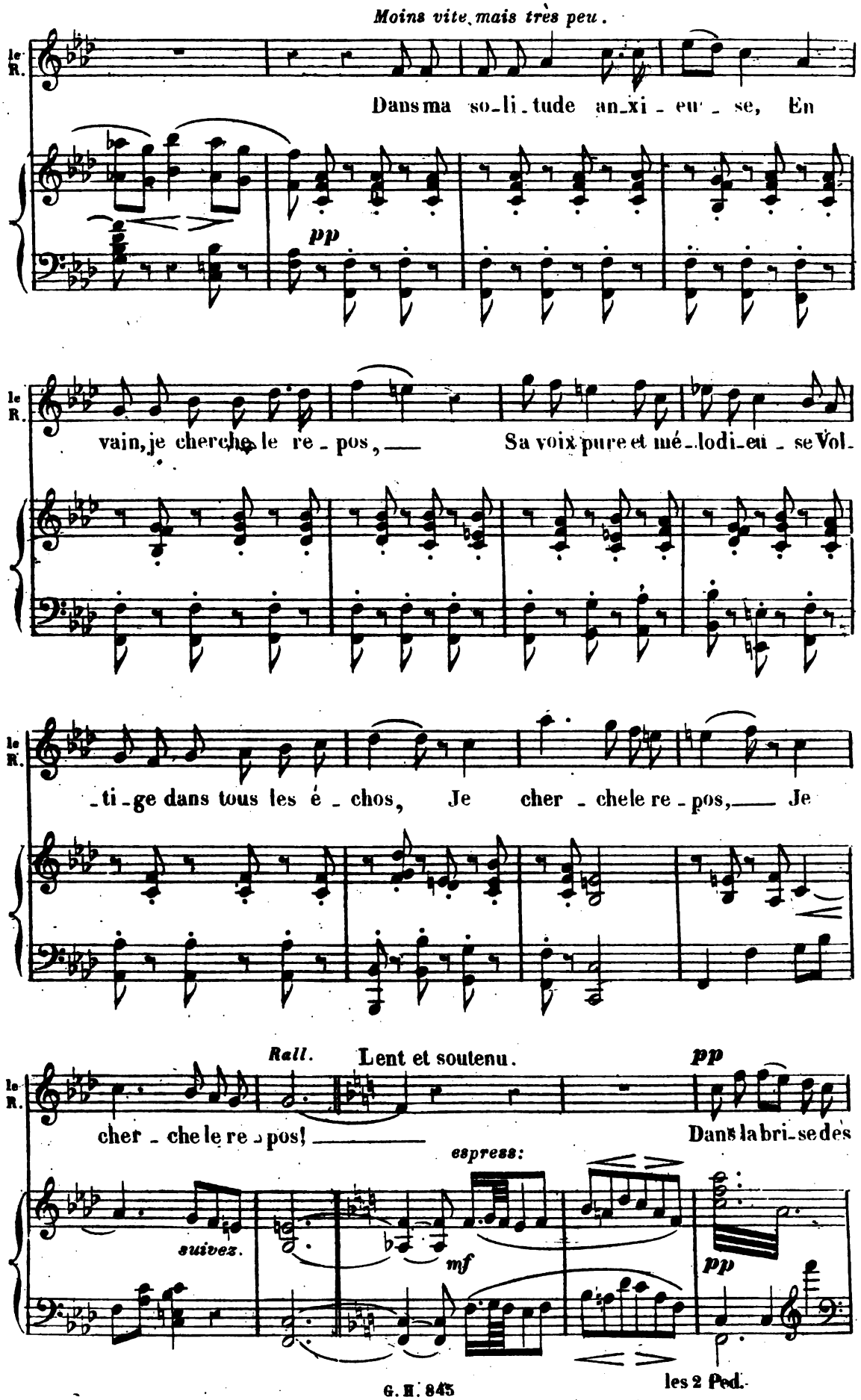

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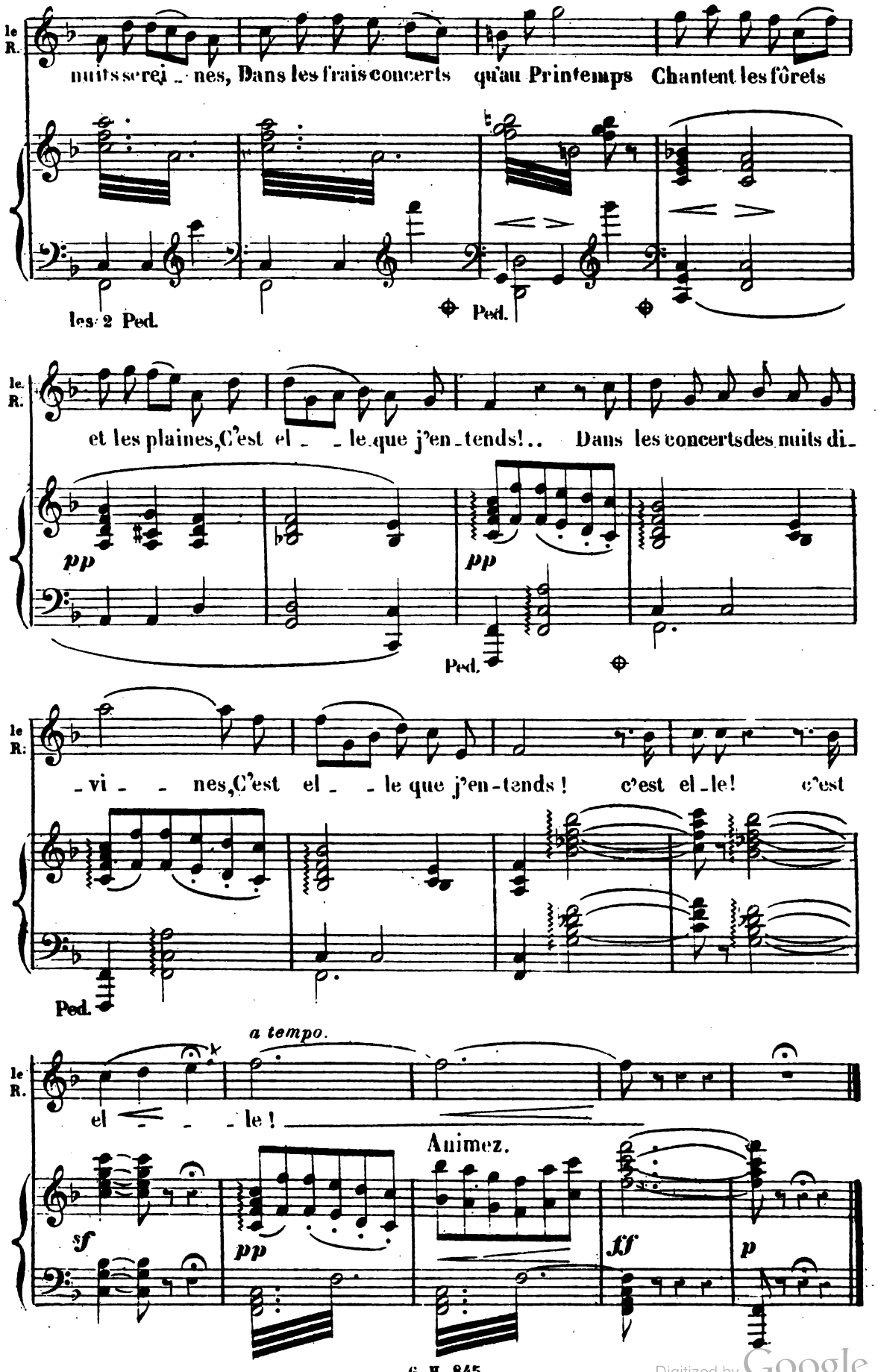

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AIR

N° 3

RÉP:
DON CÉSAR... Où je suis allé!

Allegro (126 = ♩)

DON CÉSAR.

PIANO.

ff

DON CÉSAR. *f*

Par_tout où l'on chan_te, Par_tout où l'on boit, Par_

p léger.

d. C.

_ tout où l'on voit Femme ou fille aiman_te, L'âme insoucian _ te, J'al_

tr tr

d. C.

_ lais devant moi, L'âme insou_ci_an _ te J'al_lais devant moi!

tr

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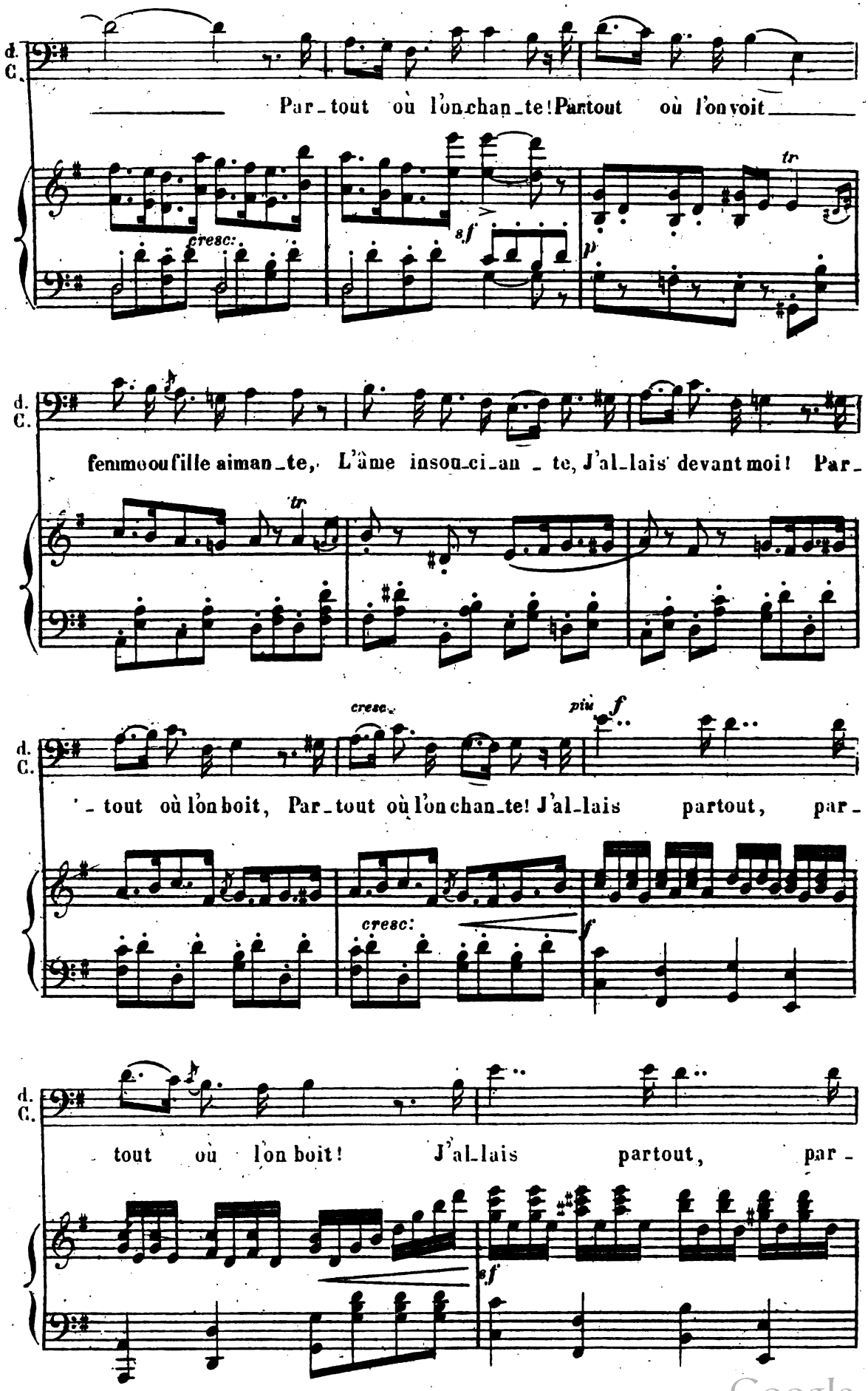

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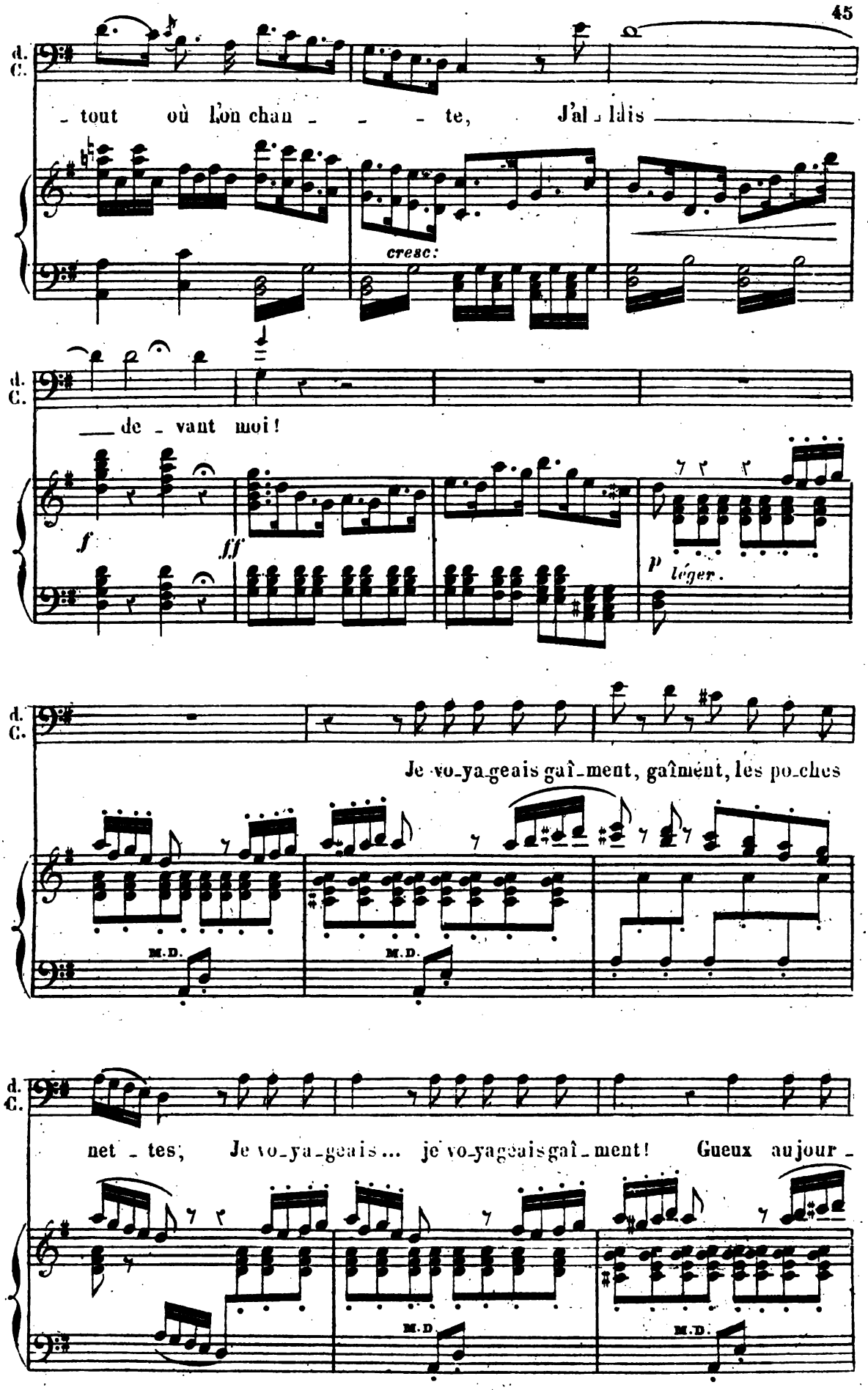

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d. C.

d'hui plus gueux encor de_main!... Semant les duëls, les amours et les

M.D.

d. C.

det_ _ _ tes, Ja_lons char_mants qui mar_quaient

M.D.

d. C.

mon che_min!.. Dieu sait com_bien de vil_les j'ai comp_

M.D.

d. C.

_ té_ _ _ es... De l'Océan jus_qu'au Man_ça_na_rez!

M.D.

crescendo.

pp

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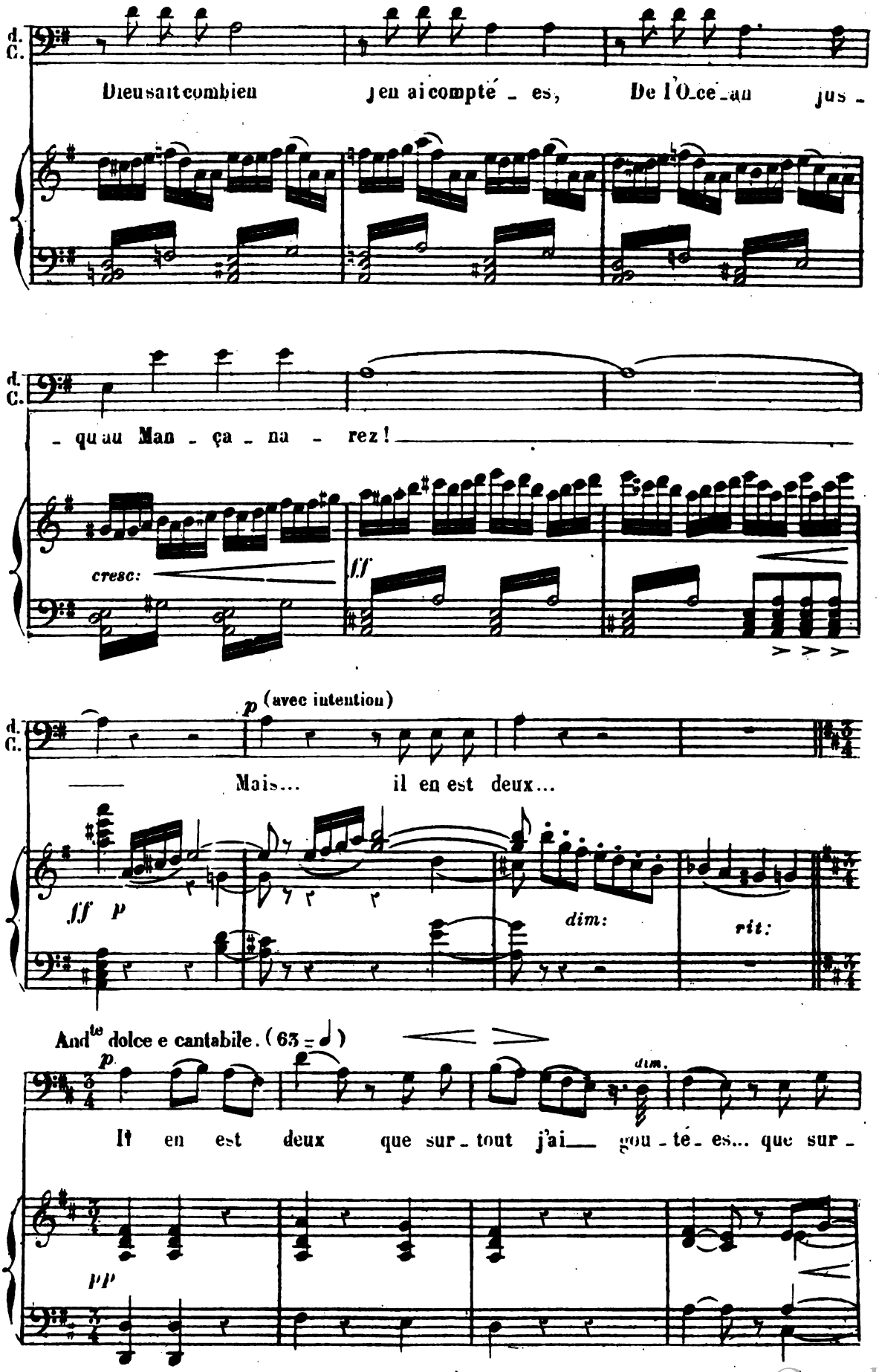

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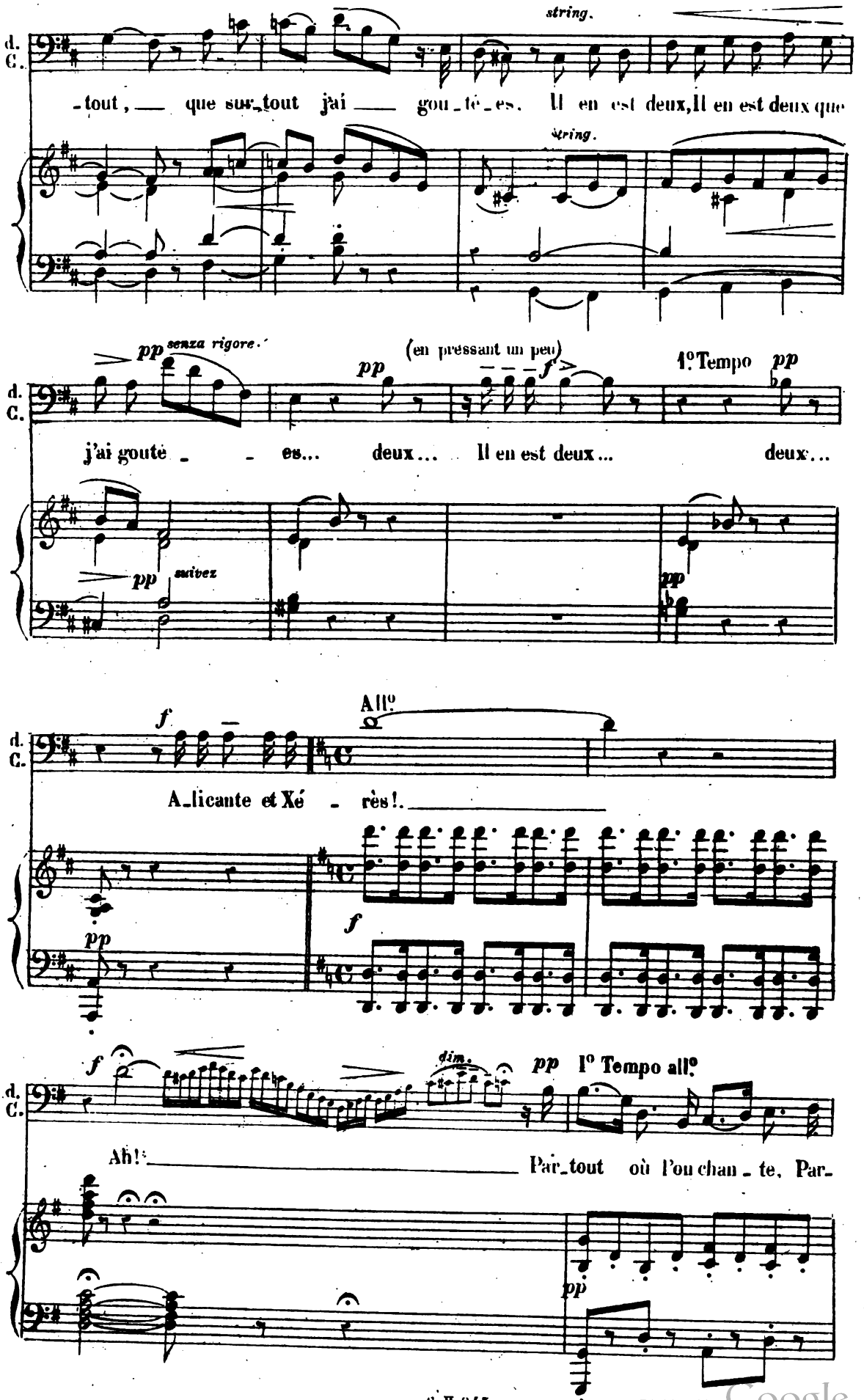

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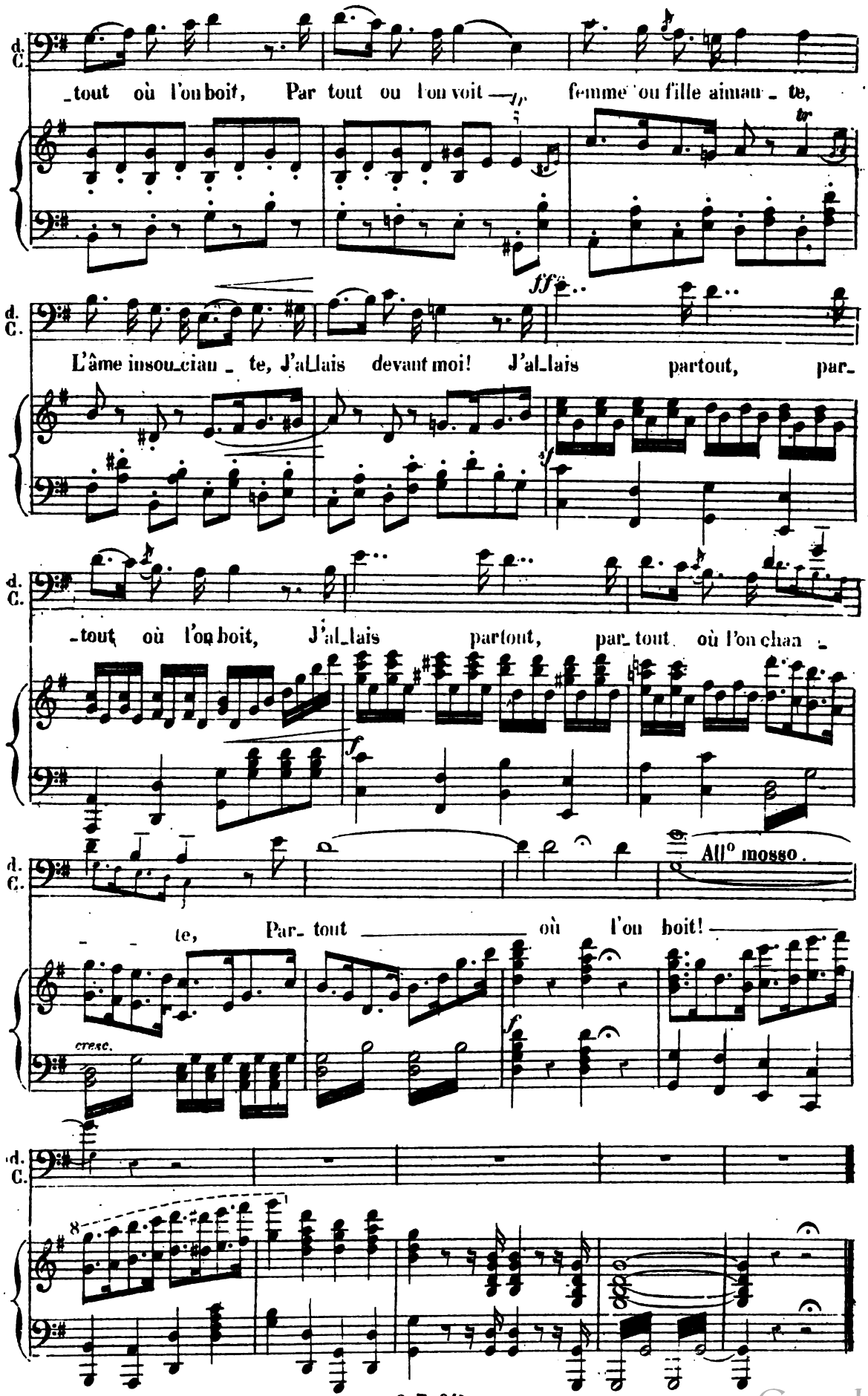

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Nº 4. QUATUOR.

DON CÉSAR (à part

REP: Et de la semaine sainte surtout.

All° vivo. (152=♩)

LAZARILLE.

DON CÉSAR.

DON JOSÉ.

LE CAPITAINE.

All° vivo.

PIANO. *f* *crescendo.*

LE CAPITAINE (Suivi de soldats, montrant Lazarille.)

f

Le voi_là! qu'on le sai_sis_se!

ff *fp*

DON CÉSAR. (S'avançant)

LE CAPITAINE (Aux soldats.)

_Ca_pi_tai_ _ne.. _Qu'on o_bé_is_se sur le

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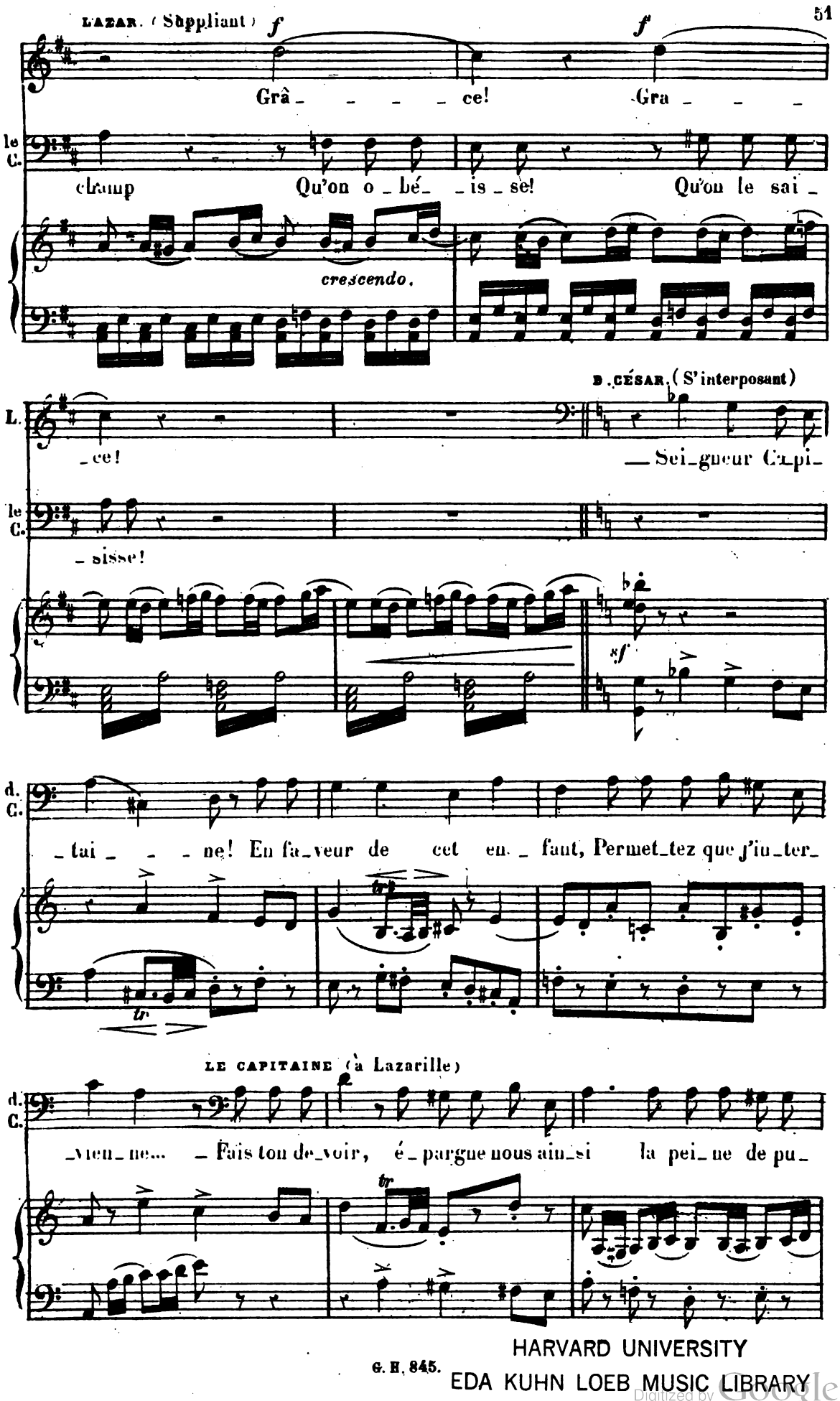

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(Regardant Don César)

DON CESAR.

le C.

_ nir... et de sot _ tes pri _ è _ _ res. Que dit -

DON JOSÉ (bas, à Don César)

d. C.

- il ? _ Cal_mez-vous! _____

DON CÉSAR. (revenant au Capitaine)

d. C.

_ Eh bien! à tout ce _ ci met_tez fin par un

tr

tr

p

d. C.

mot, Montrons nous moins sé _ vè _ res, fai_tes grâ _ _ _

p

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(Il le prend par le pan de son manteau) LE CAPITAINE (Se dégageant)

d. C. — ce monsieur, et lais_sez-vous tou_cher... — Pre_nez gar_de, l'a_mi,

All° deciso. (176=♩) DON CÉSAR (Furieux)

le C. — vous al_lez me ta_ _cher!... — Morbleu! sans la se_

(au Capitaine)

L. — Ca_pi_taine, en_ten_dez ma plainte, En_tendez donc ma

d. C. — _mai_ne sain_ _te! Sans la se_mai_ne

(à don César)

d. J. — Songez à la se_mai_ne sain_te, à la se_mai_ne

(aux Soldats)

le C. — Plus de sor_net_tes, plus de fein_te, al_lons donc, plus de

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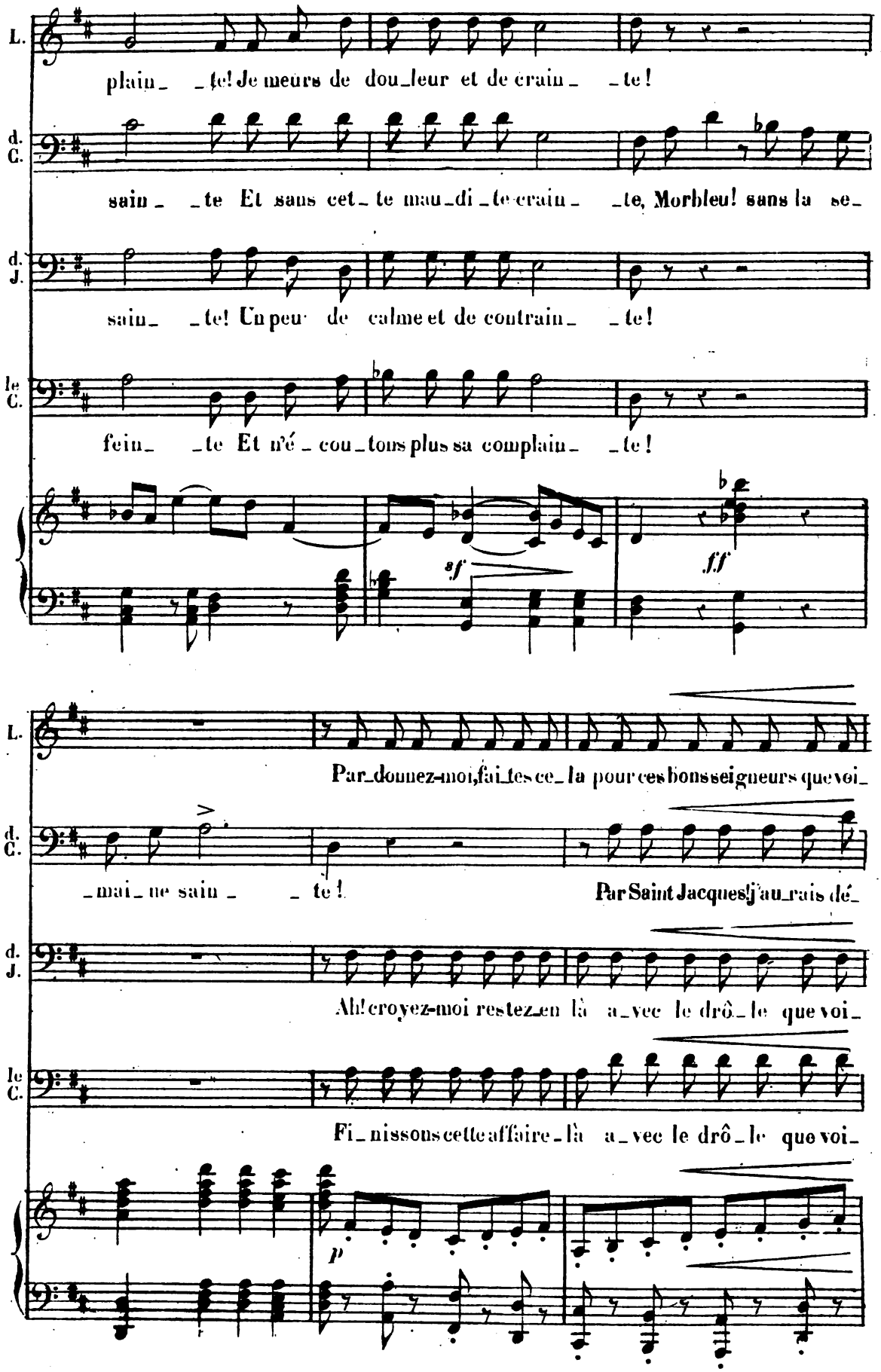

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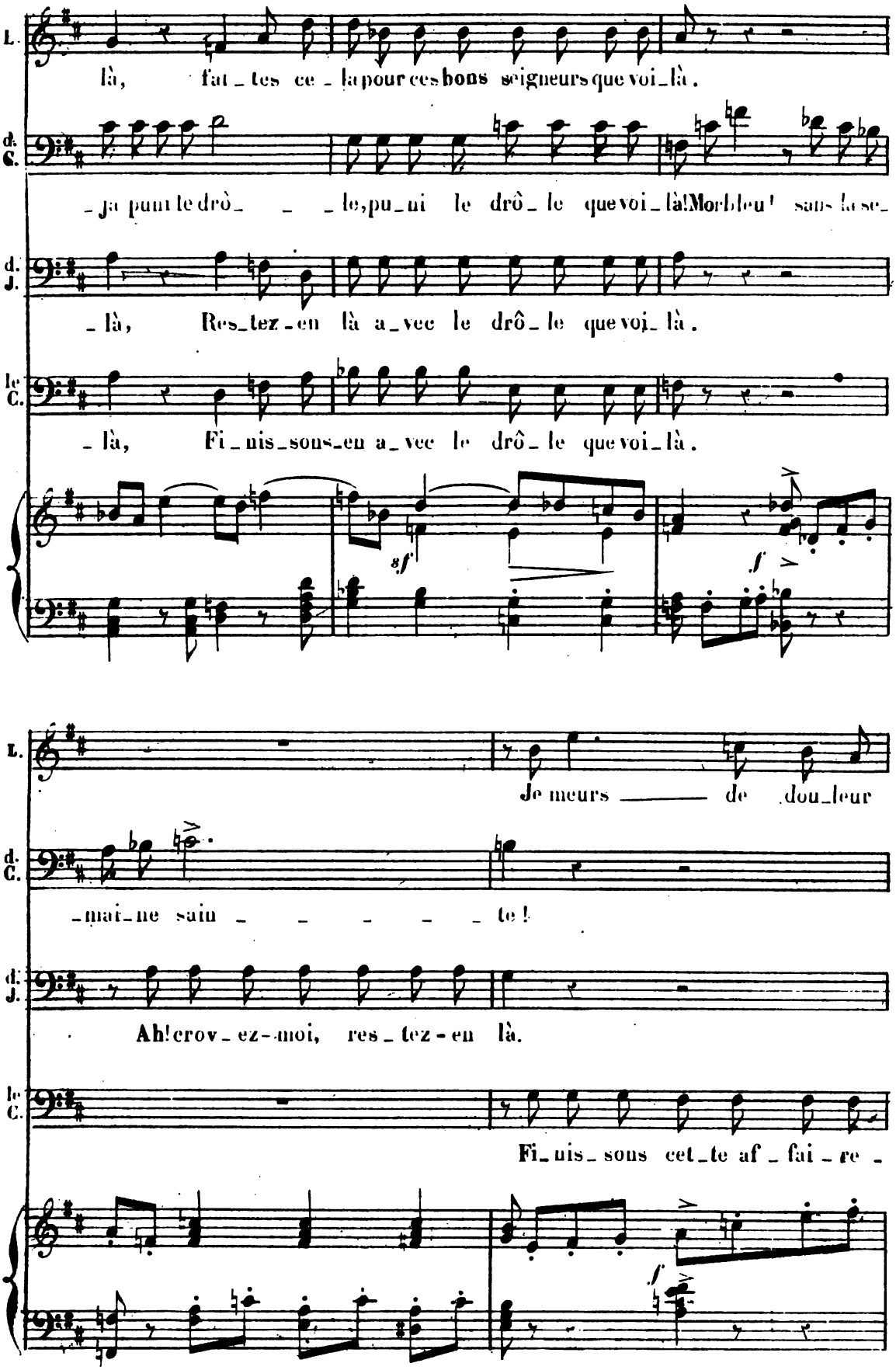

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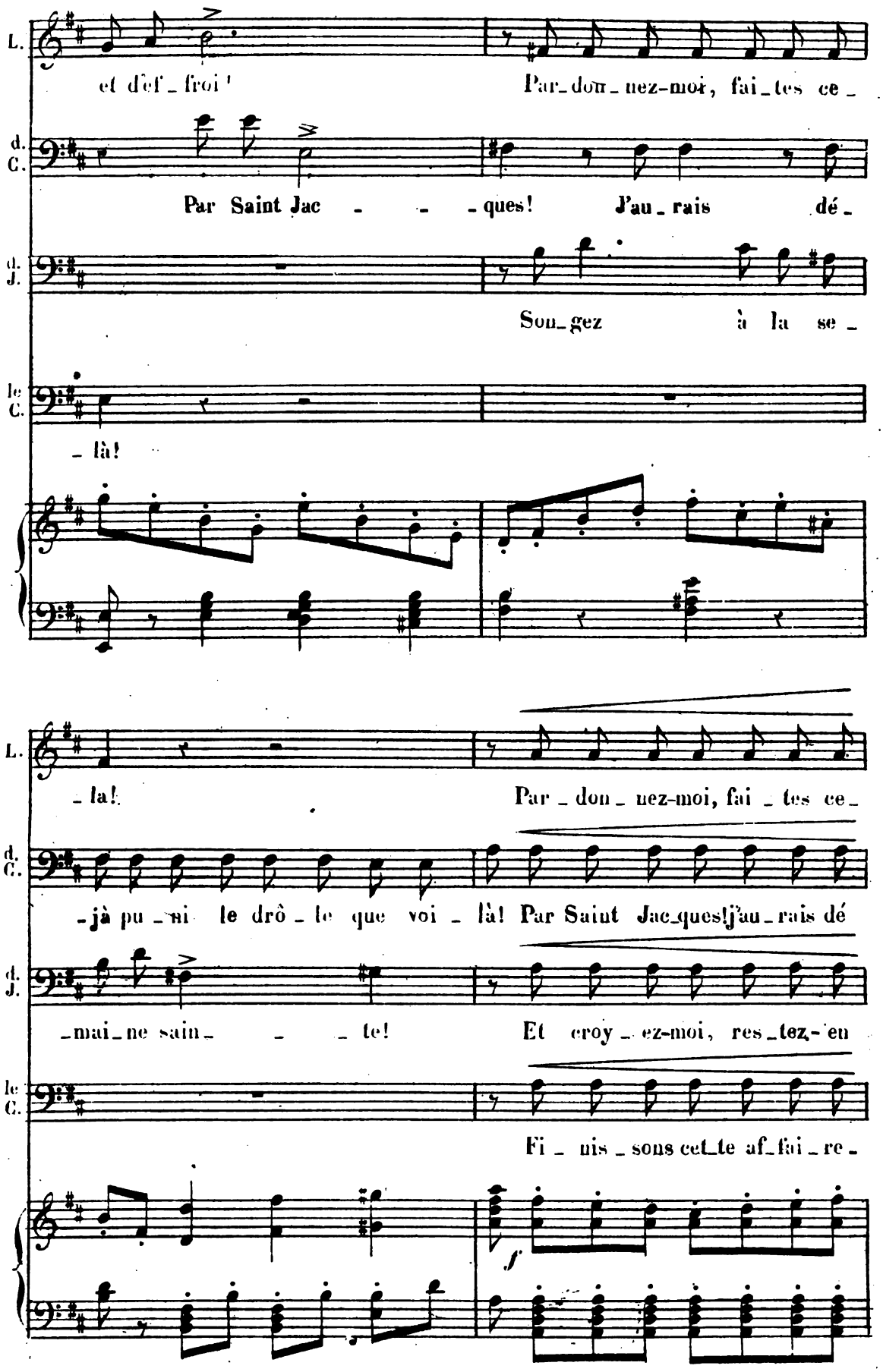

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sempre cresc ed espressivo assai.

L. _ la fai _ tes ce _ la, Par_don_nez-moi fai _ tes ce _ la pour ces bons

d. C. _ jà j'au_rais dé _ jà pu_ni le drô _ le que voi _ là, pu _ ni le

d. J. là, res_tez - en là, oui, croy_ez-moi, res_tez-en là a _ vec le

le C. _ là! fi _ nis_sons - là, fi _ nis_sons cette affai _ re - là a _ vec le

L. sei_gneurs que voi _ là! Par _ don_nez

d. C. drô _ le que voi _ là! Morbleu! sans la se_mai _ ne sain _ _ _

d. J. drô _ le que voi _ là! Res _ tez - en _

le C. drô _ le que voi _ là! Fi _ nis _ sons _

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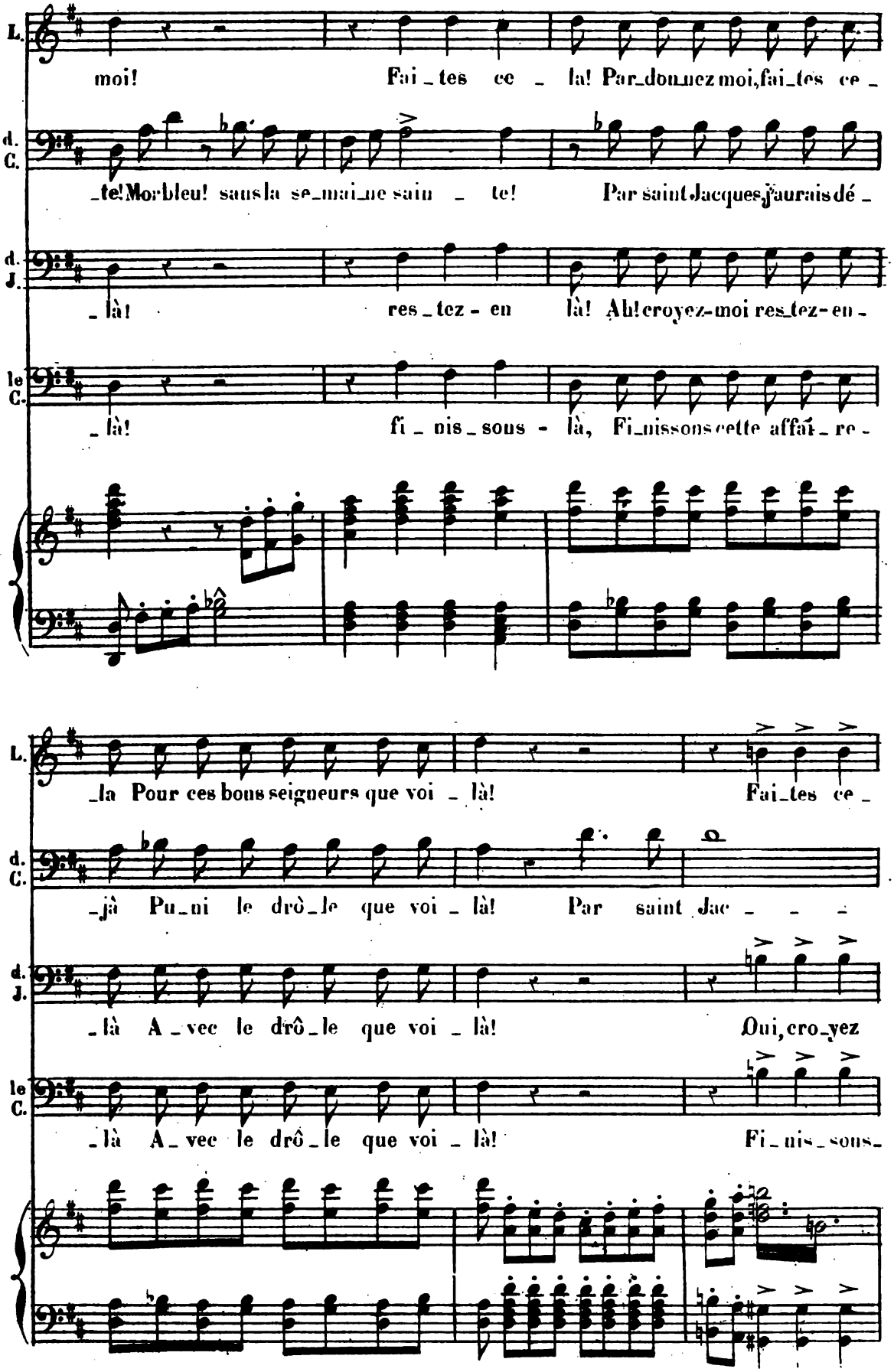

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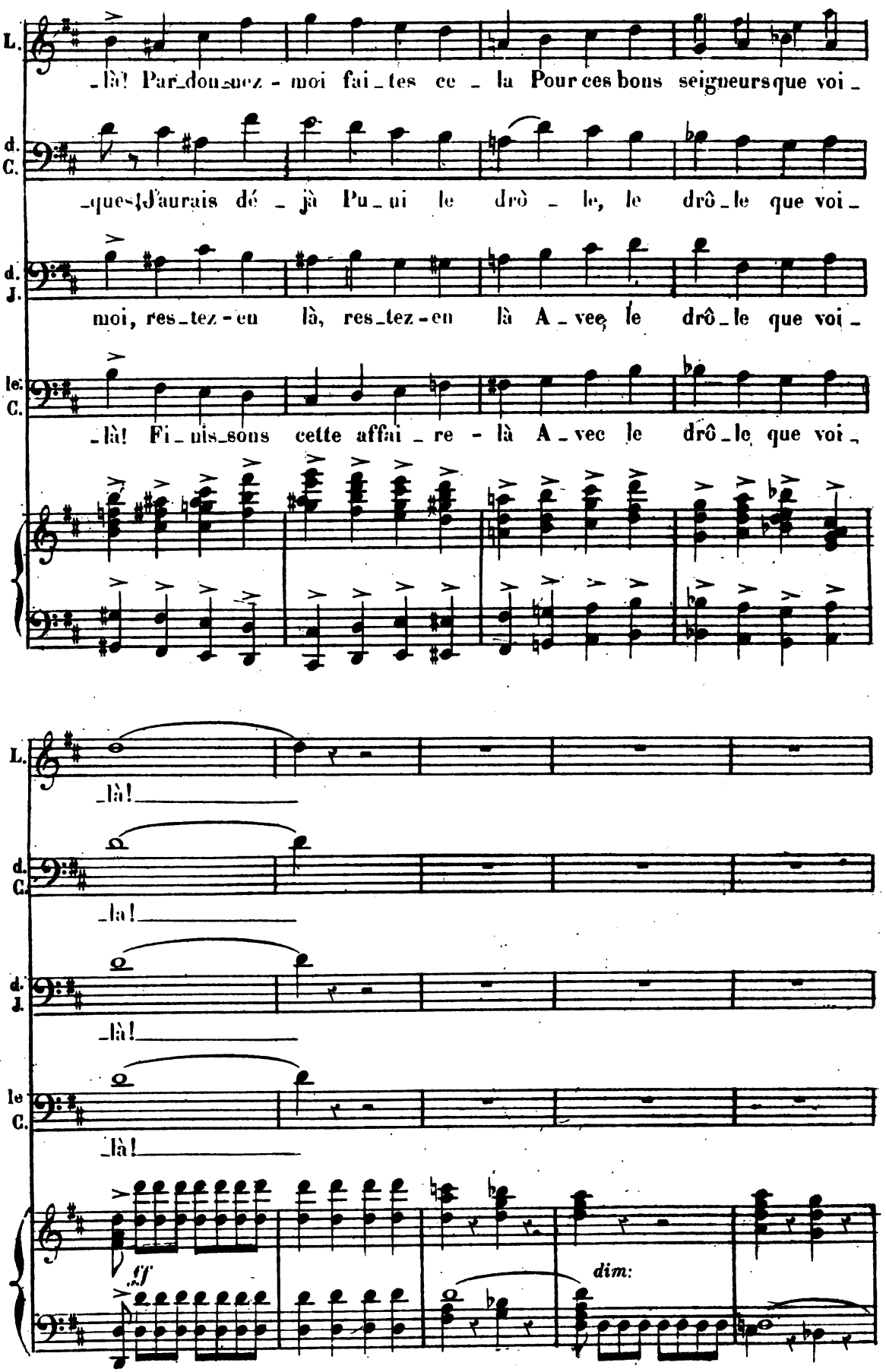

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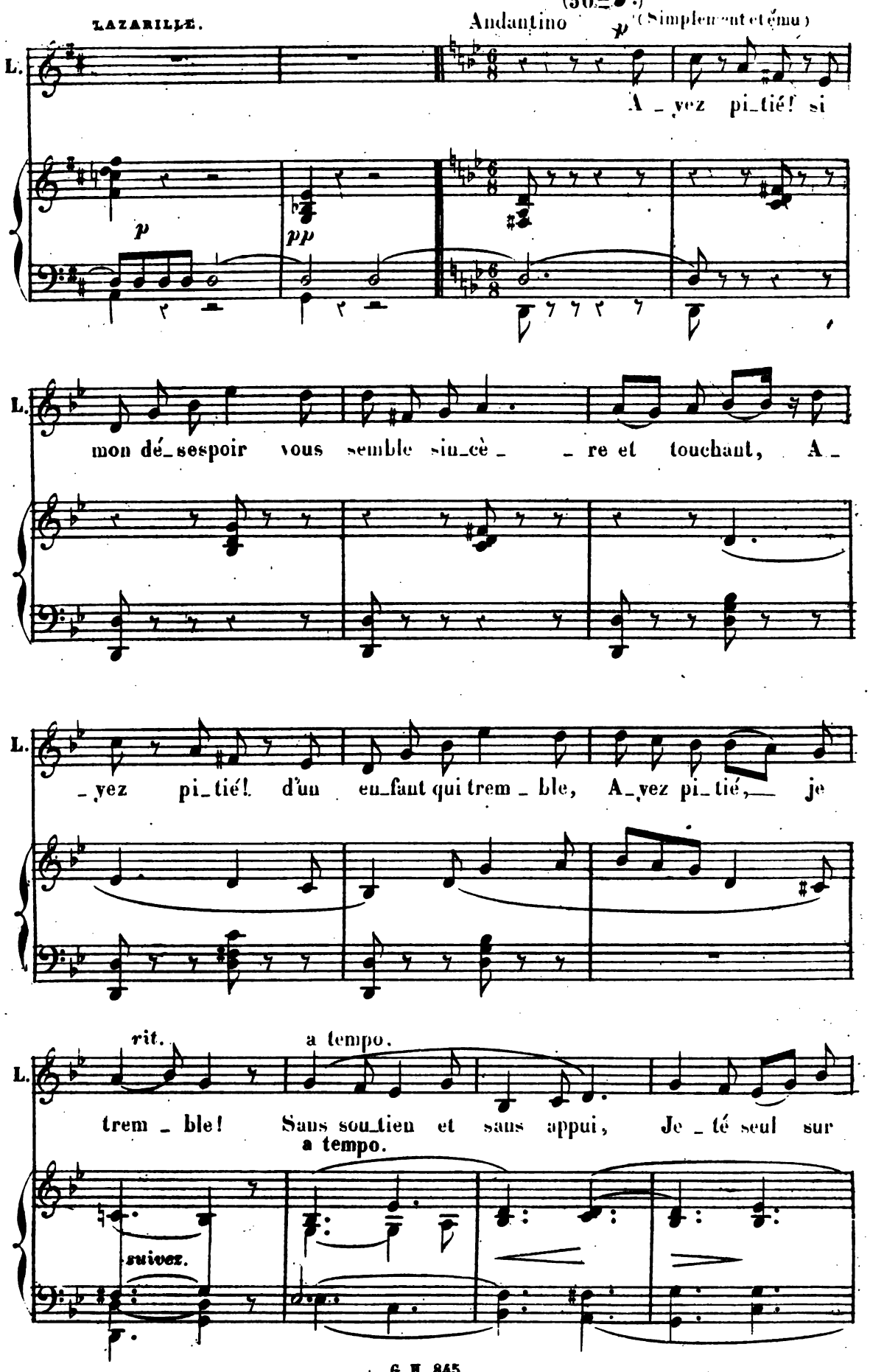
LAZARILLE.



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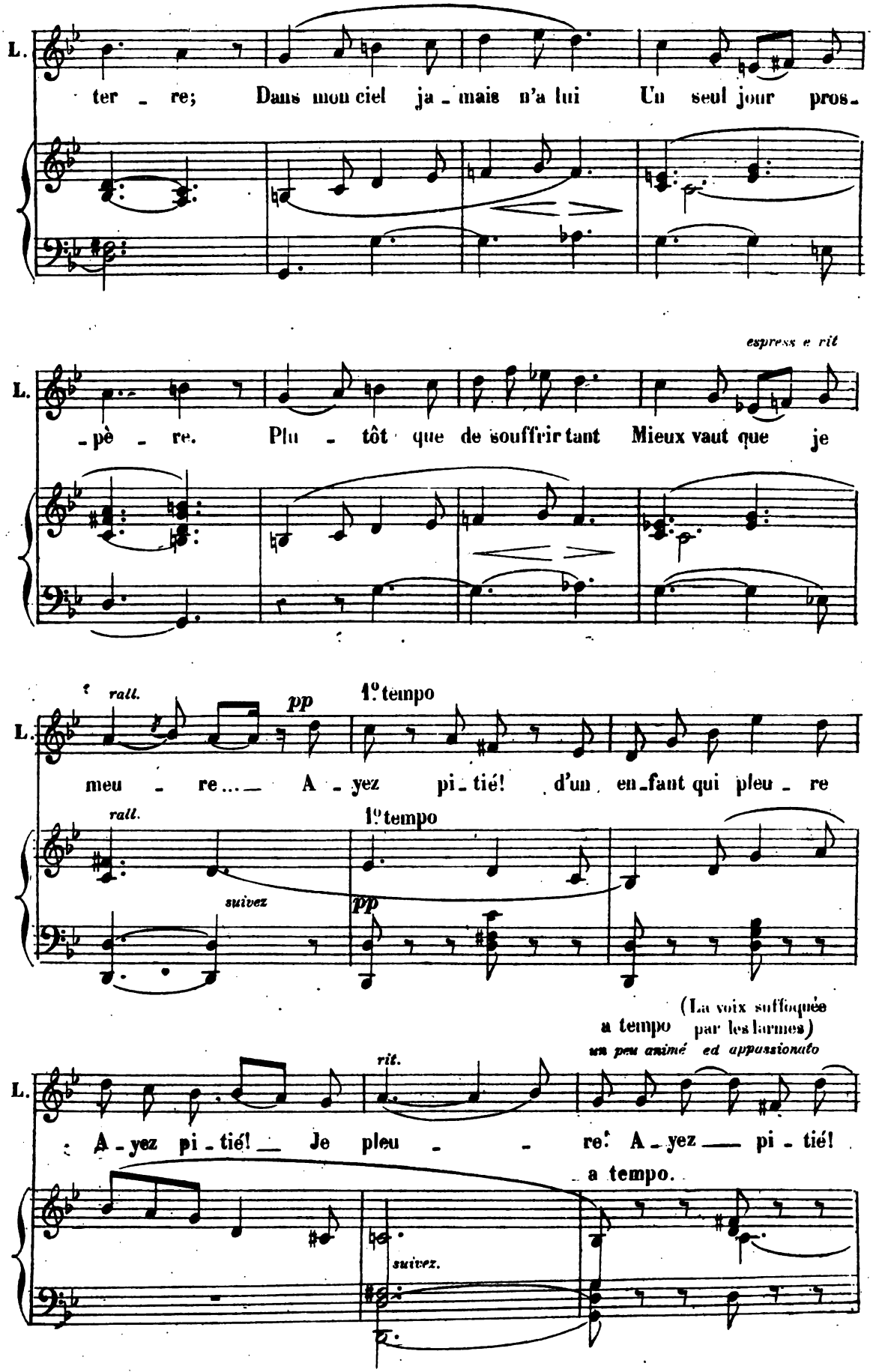

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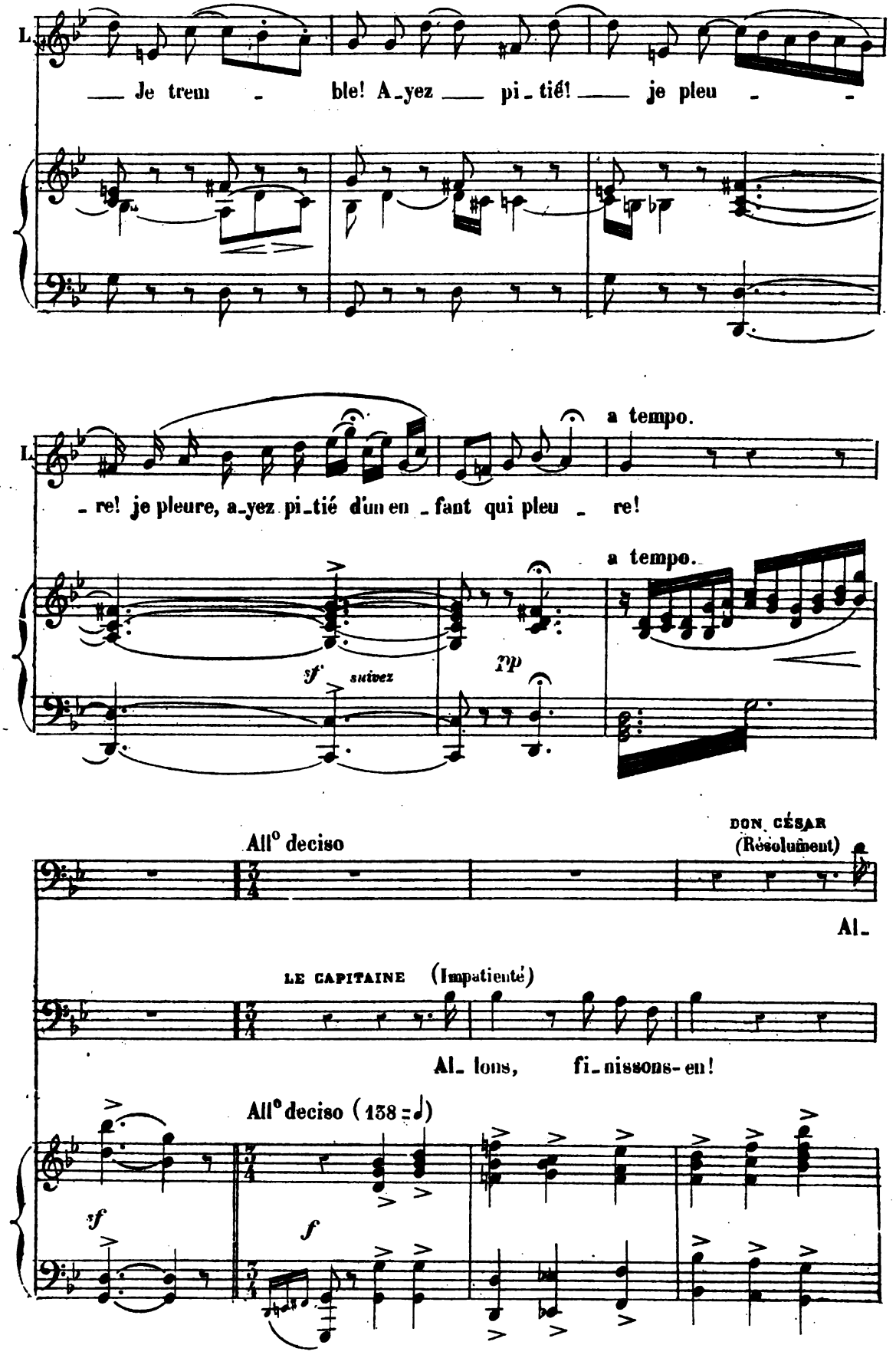

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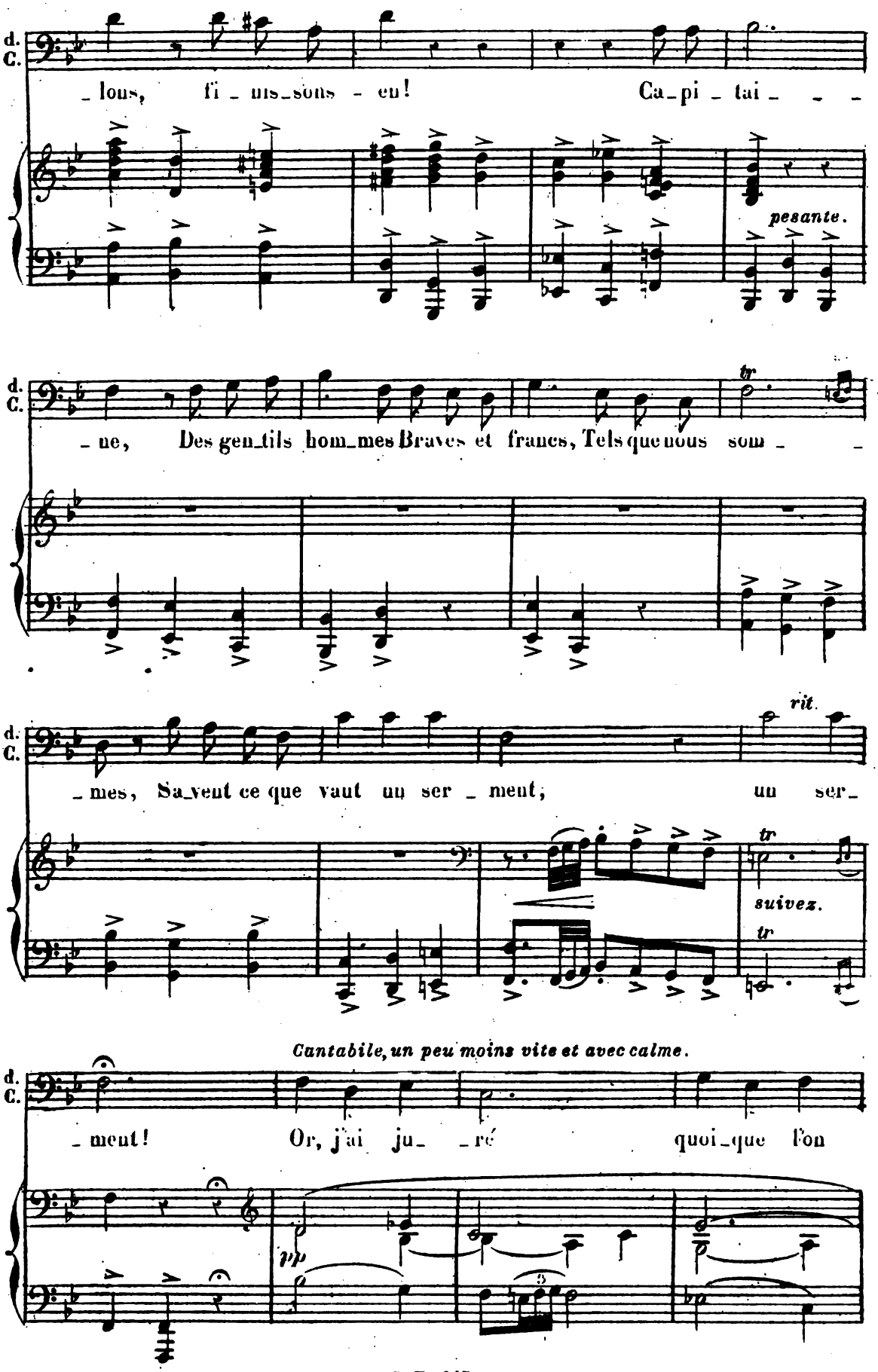

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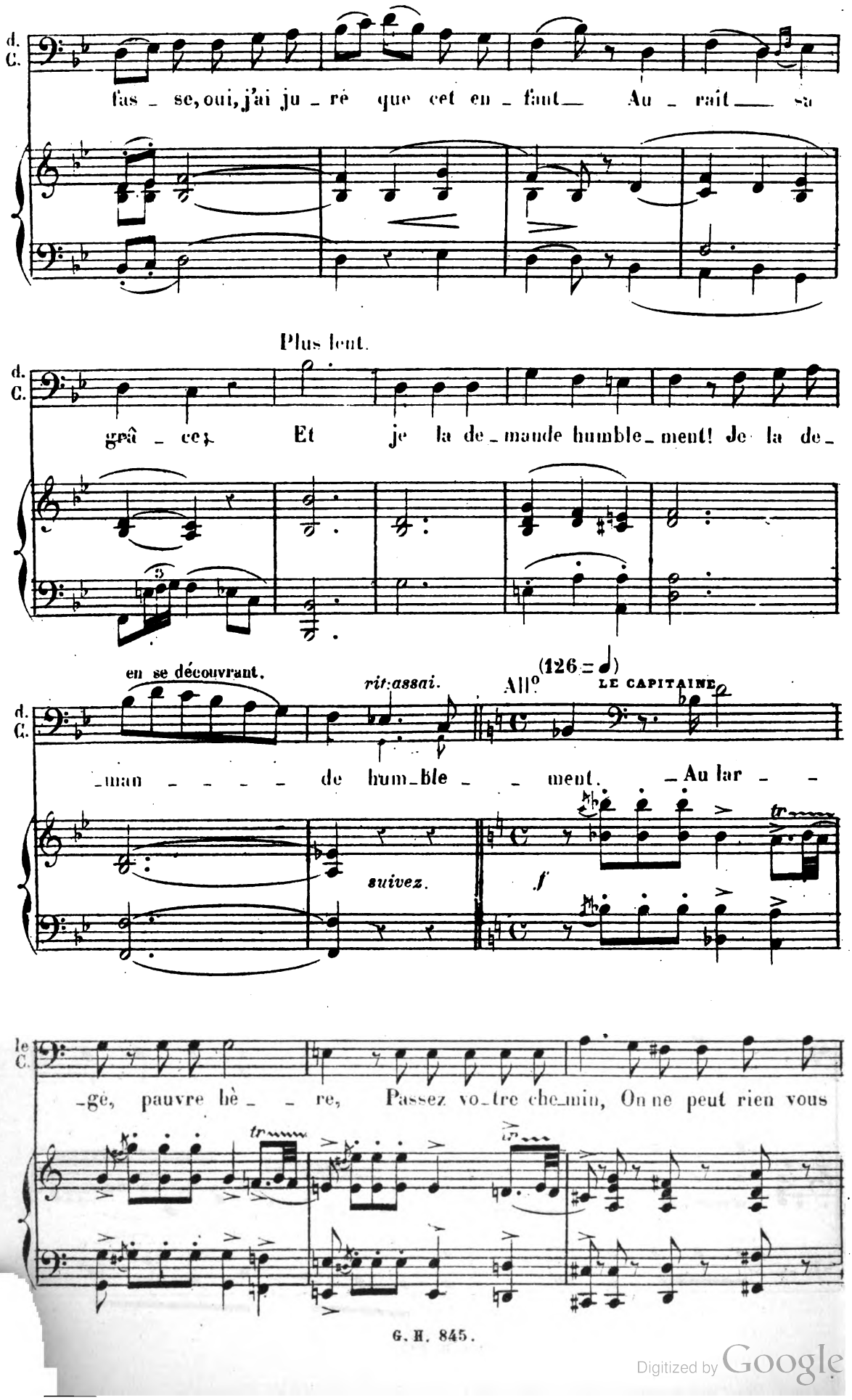

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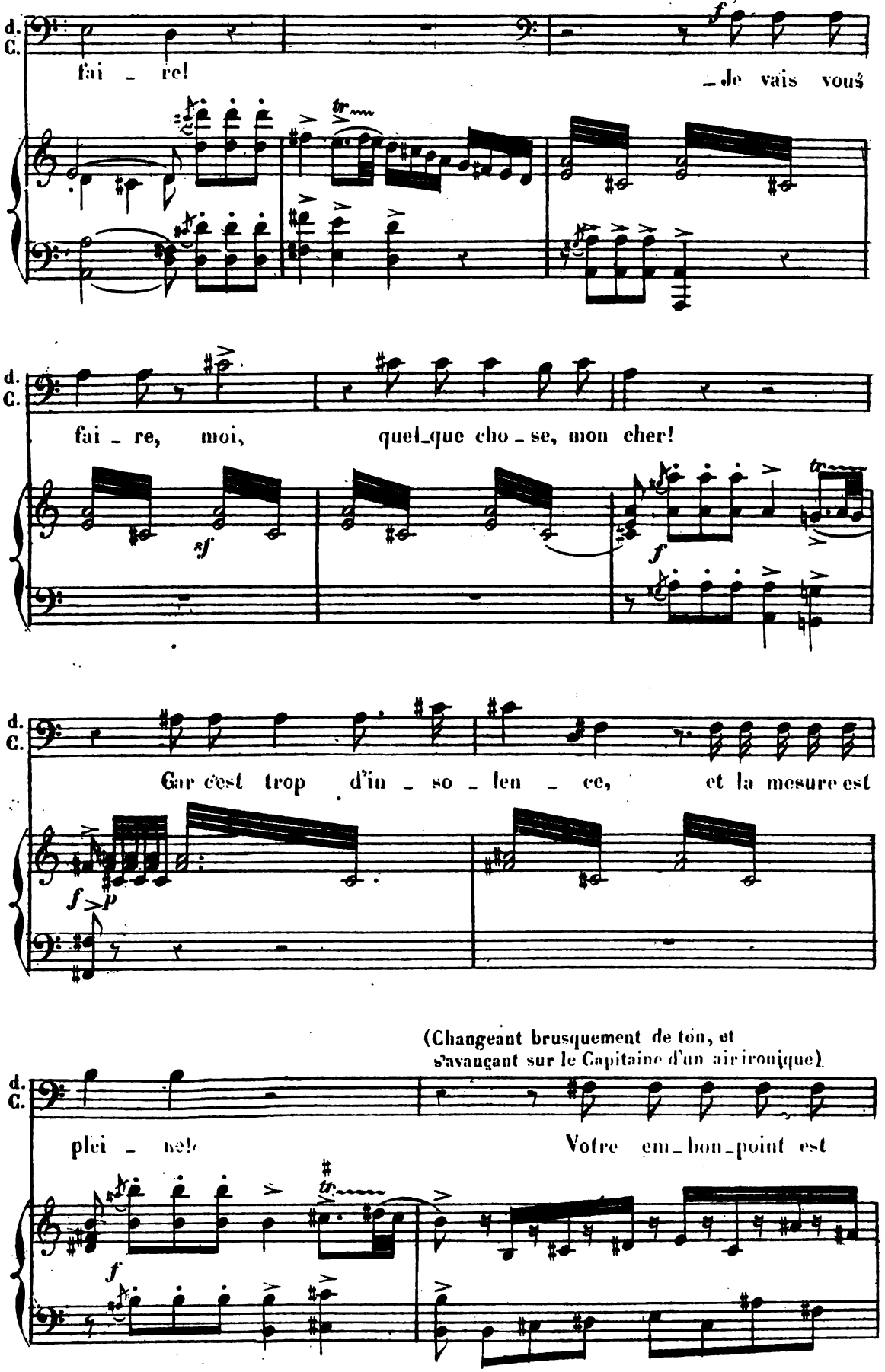
D. CÉSAR. (furieux, se couvrant)



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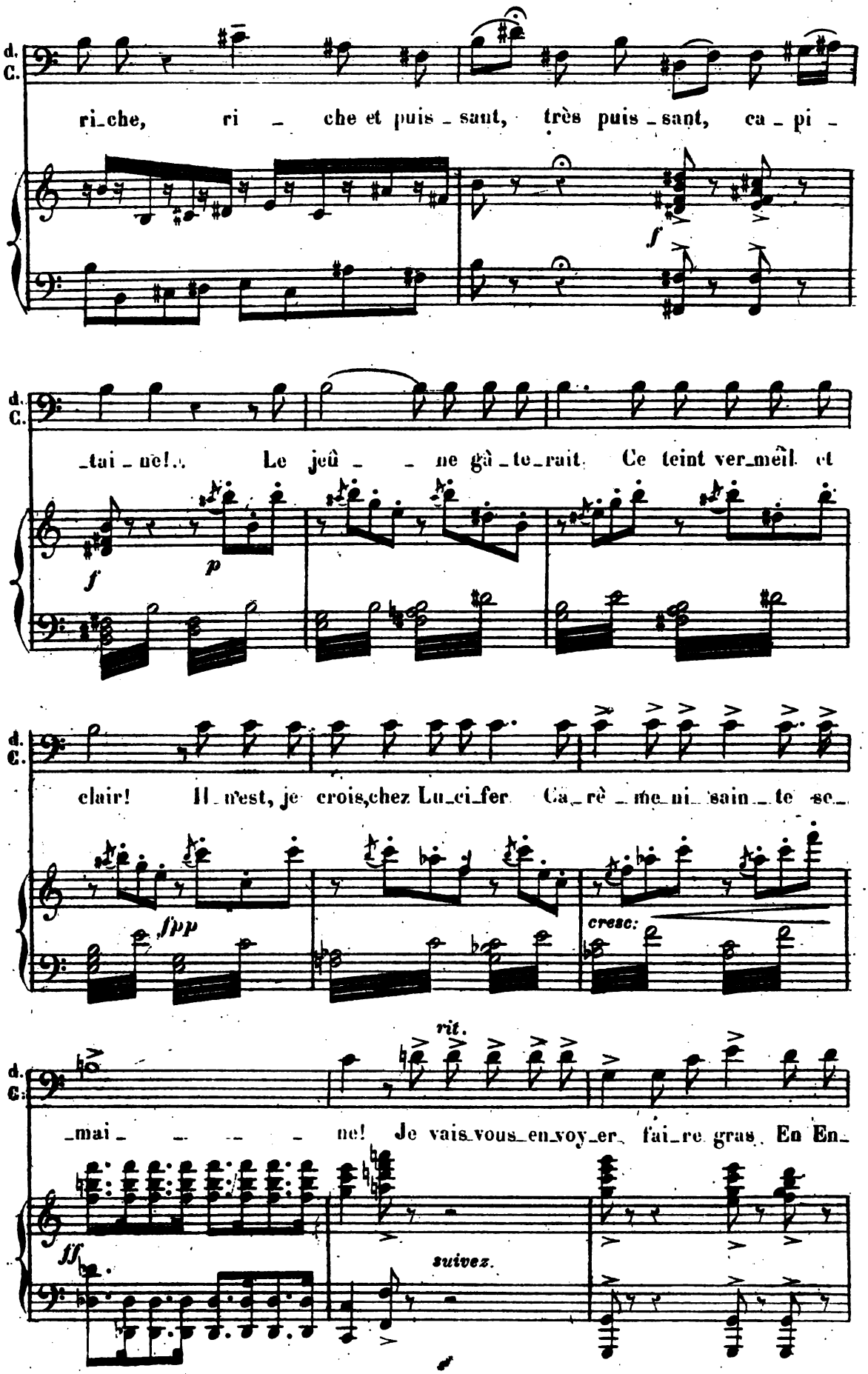

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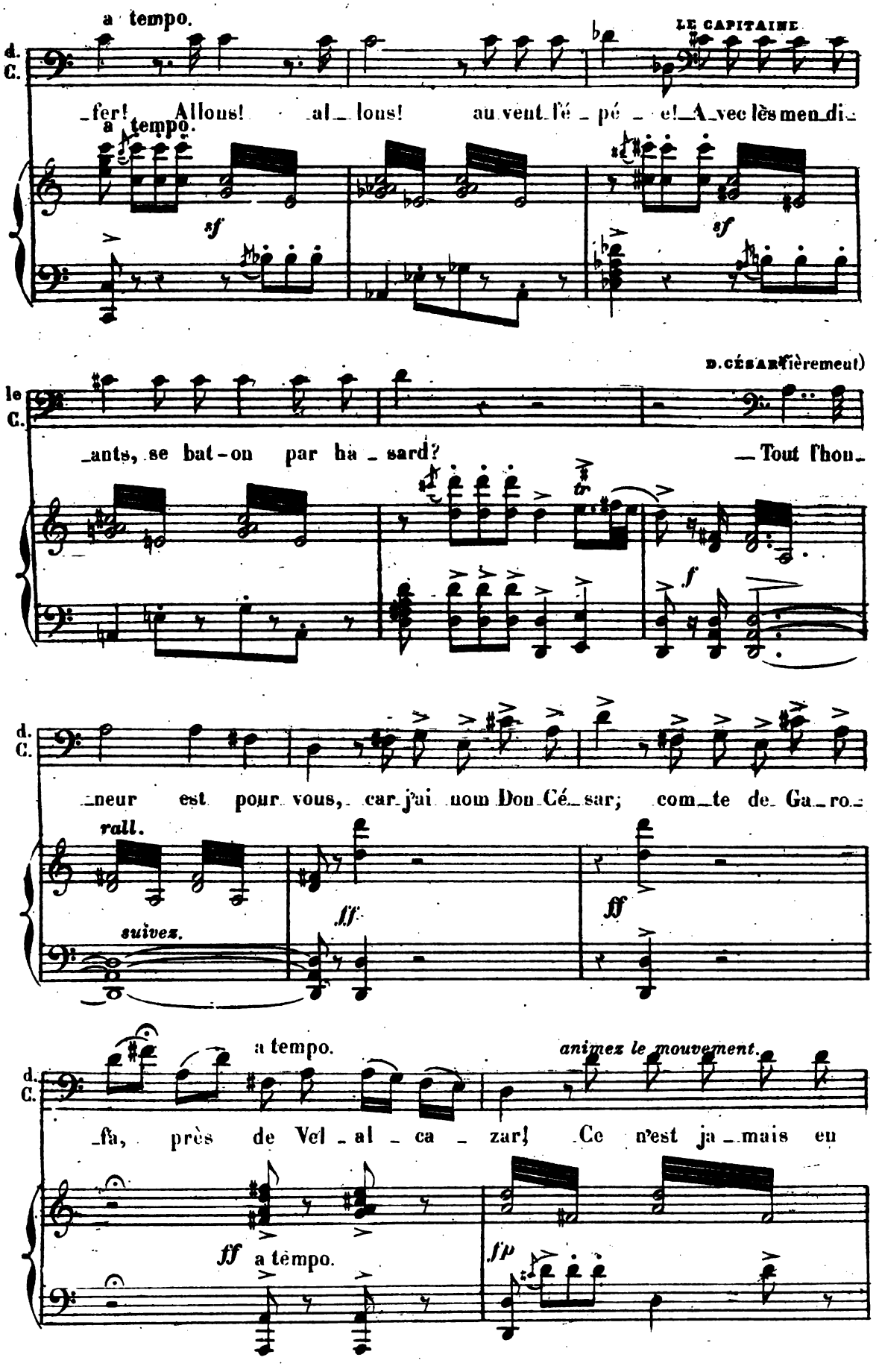

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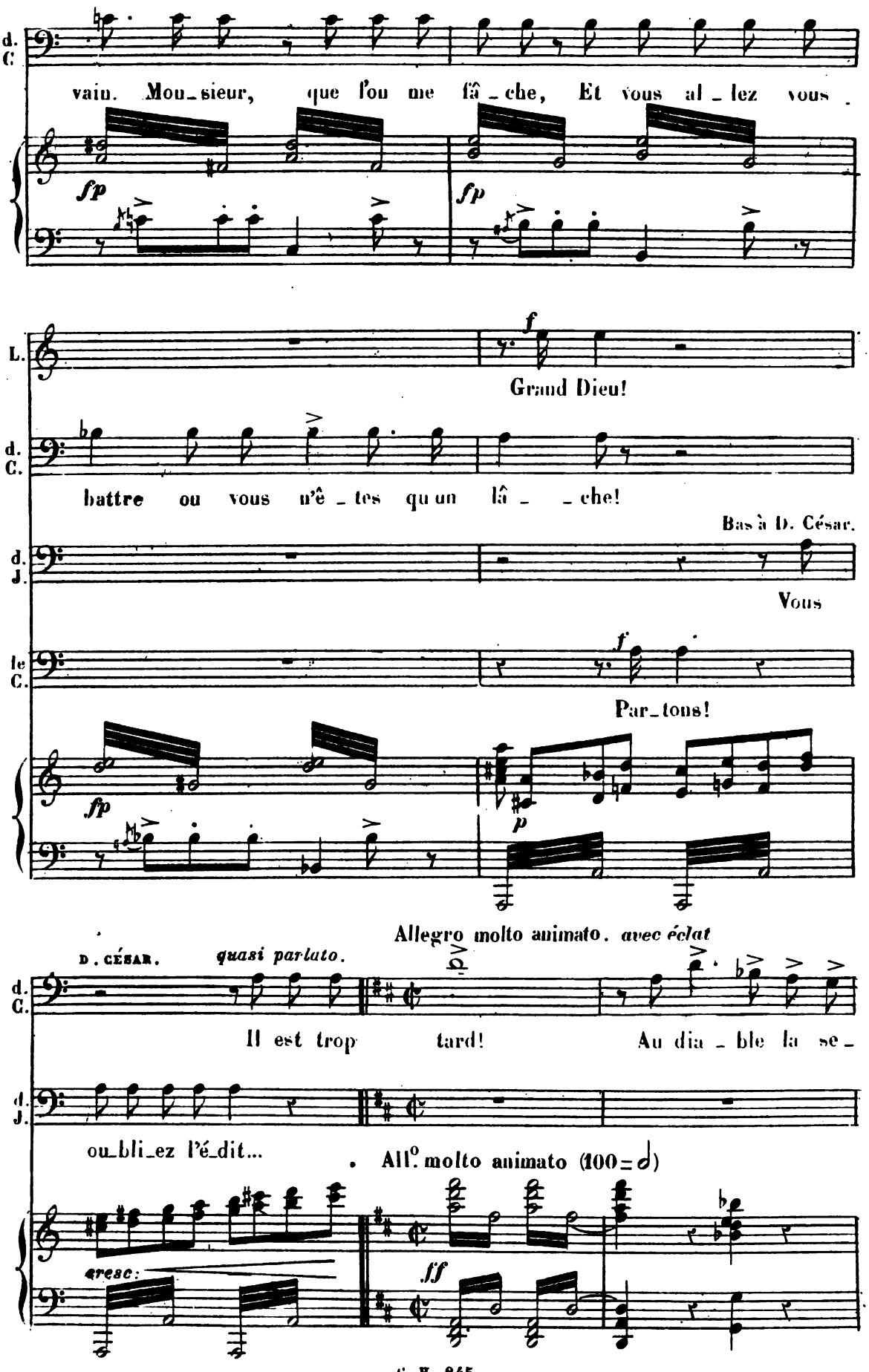

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(à don César)

I.
Tou_te ma crainte est pour vous seul! Lais_sez ce_

d. C.
_mai_ue sain_ _te! Je vais ré_gler ce comp_te_là! ce comp_te_

d. J.
C'est de la tê_te qu'il y va! Lais_sez ce_

le C.
Voy_ez donc cet im_pu_dent_là! Cet im_pu_

L.
_la, si_non peut-être il vous tue_ra, Lais_sez ce_la, il vous tue_

d. C.
là A_vec le dró_le que voi_là, A_vec le drô_le que voi_

d. J.
_là, C'est de la tê_te qu'il y va, Lais_sez le drô_le que voi_

le C.
_dent, Oui, sous mes coups il pé_ri_ra, Oui, sous mes coups il pé_ri_

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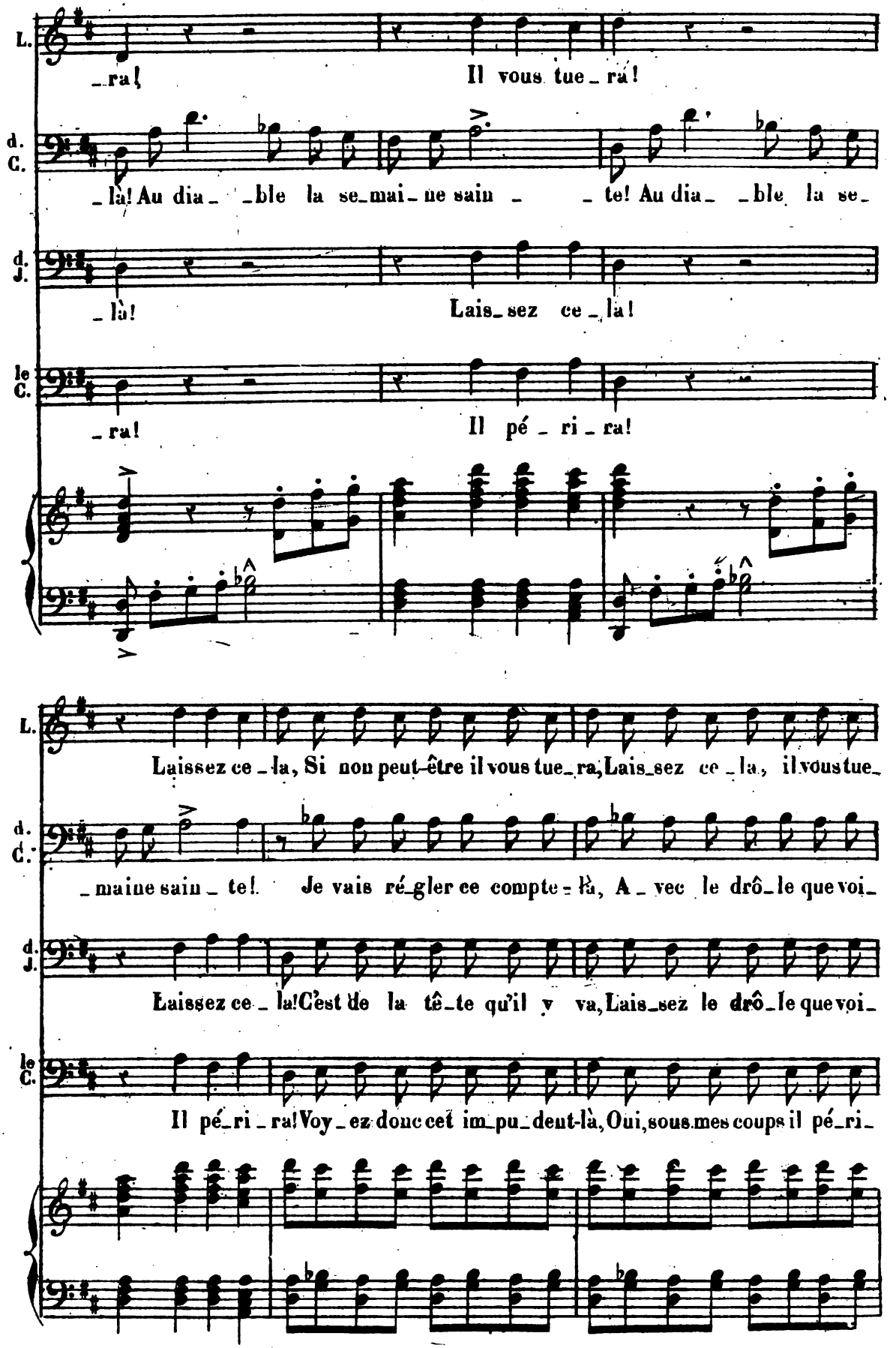

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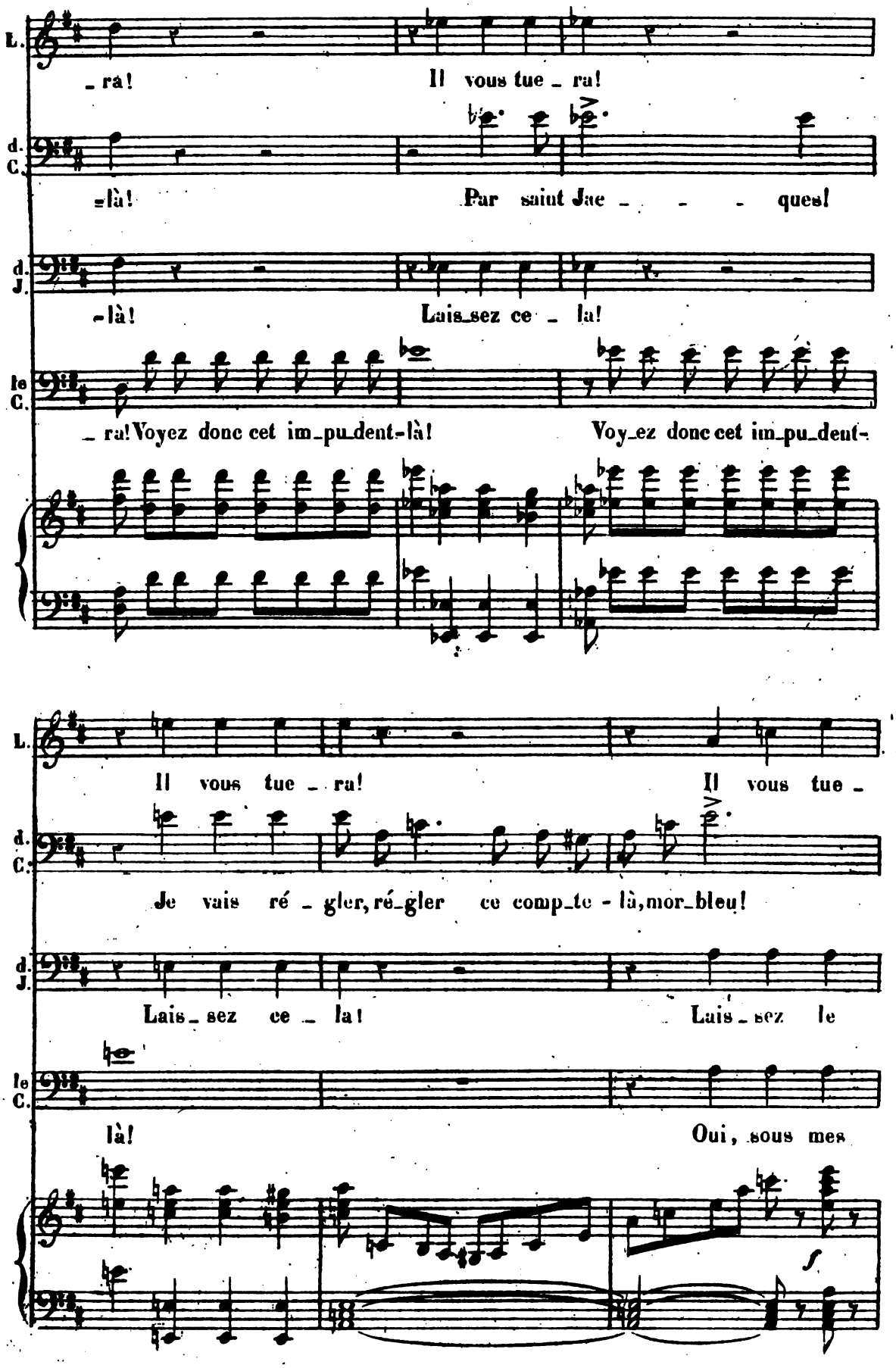

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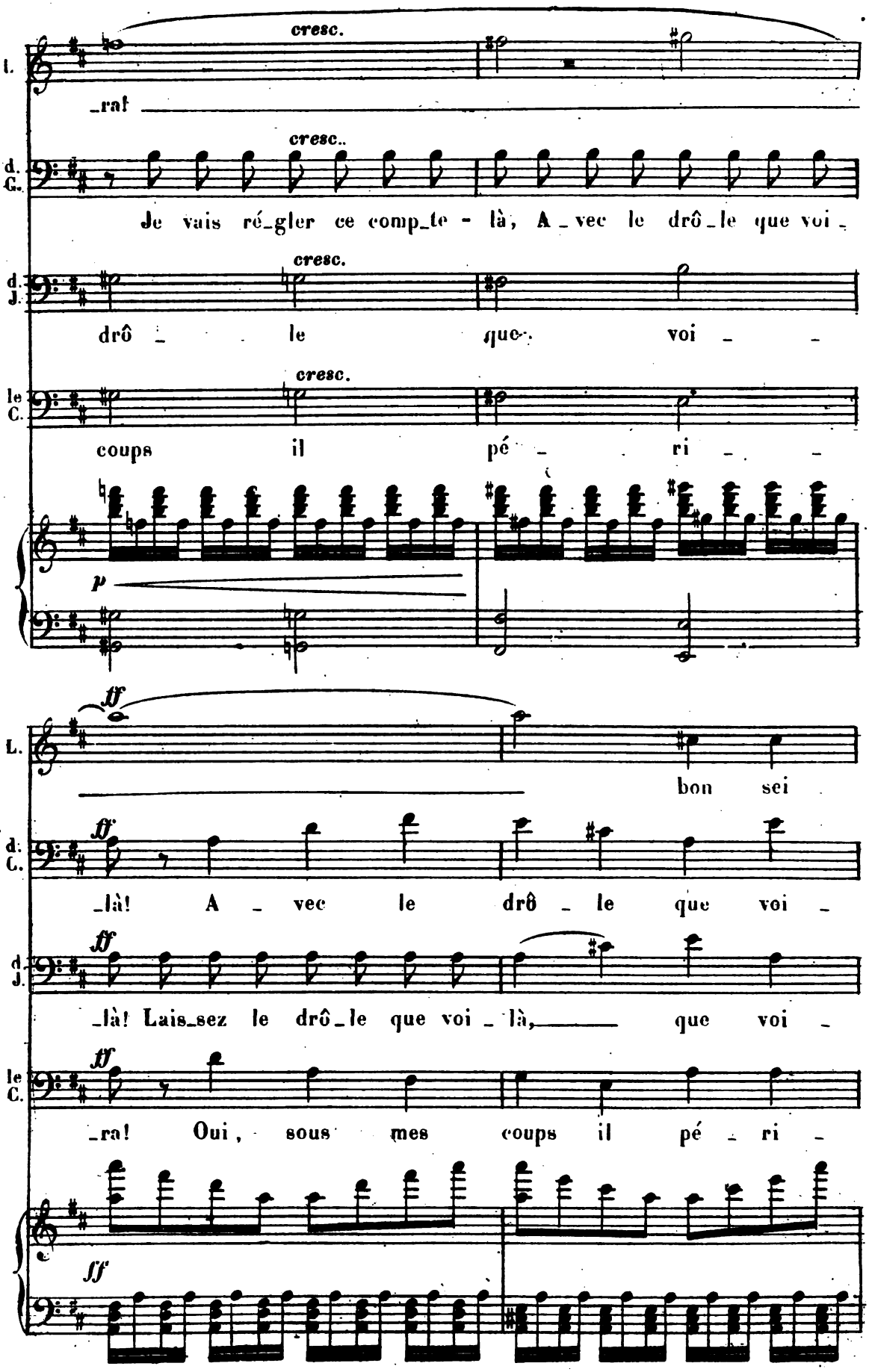

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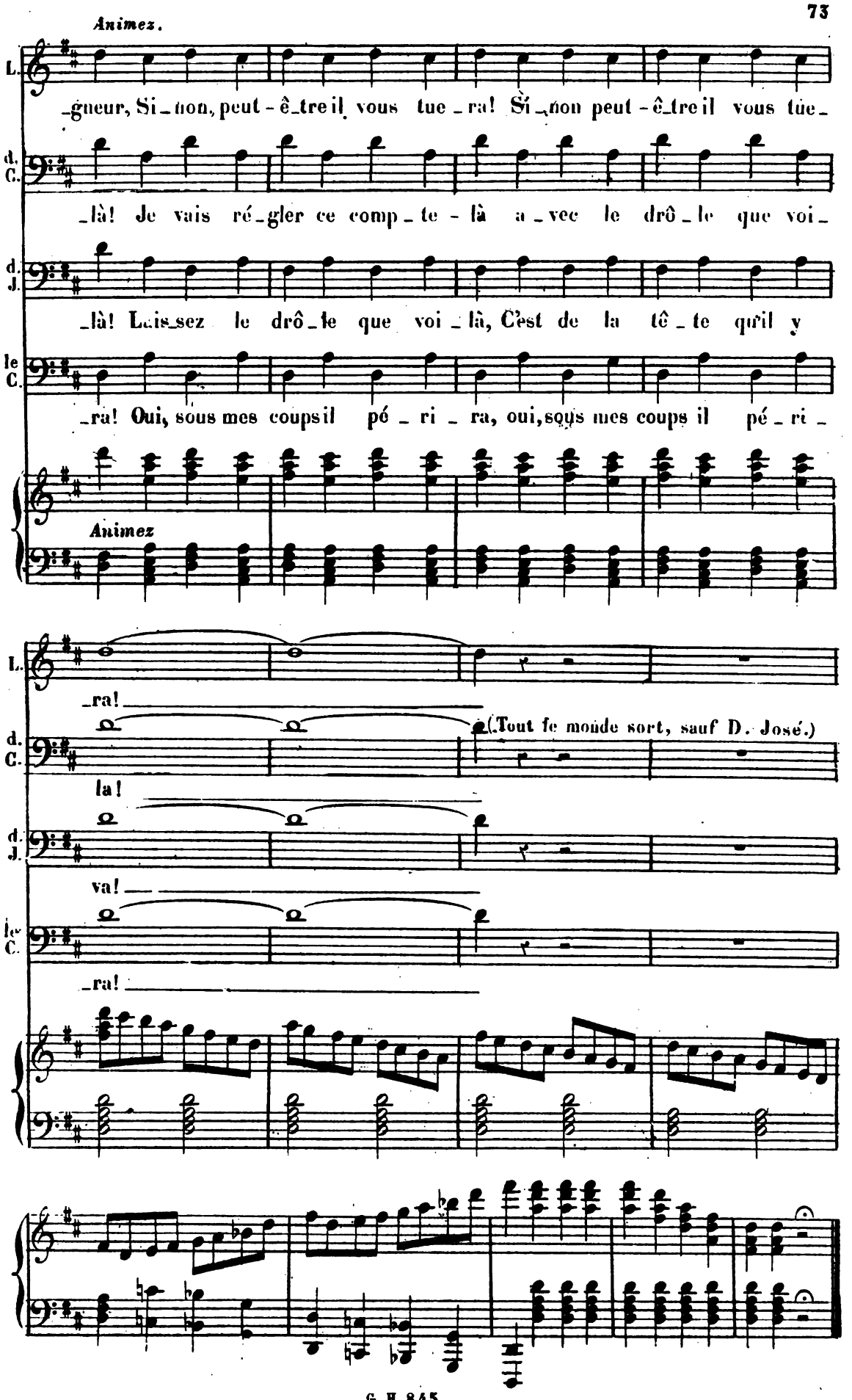

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N° 5. FINALE.

Rép: DON JOSÉ (à Maritana)
Silence...

All° moderato (168 = ♩)

MARITANA.

LAZARILLE.

DON CÉSAR.

DON JOSÉ.

Le Peuple entre peu à peu en scène.
Des groupes se forment et entourent la Maritana.

GENS DU PEUPLE.

Allegro moderato.

PIANO. *pp* *p*

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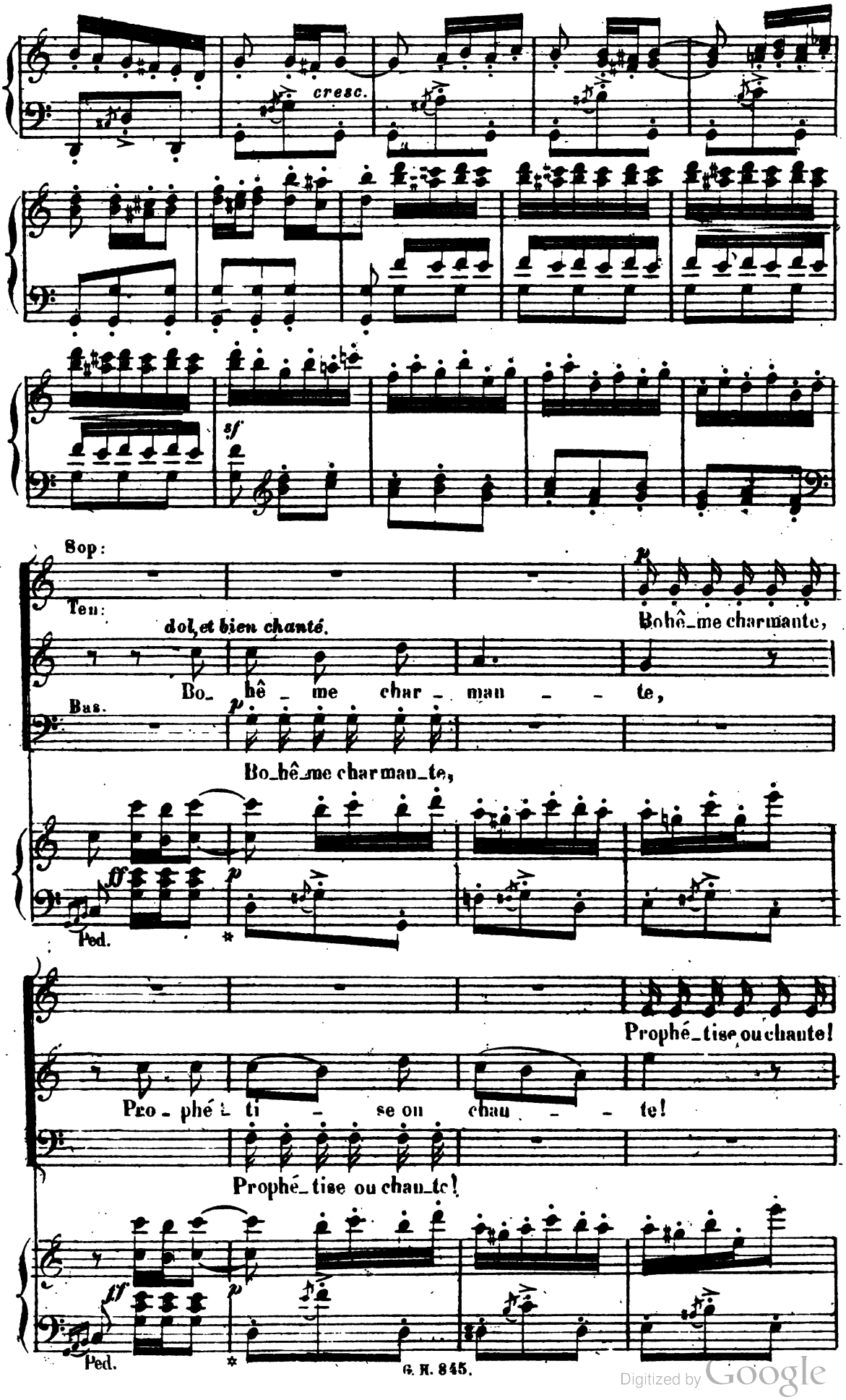

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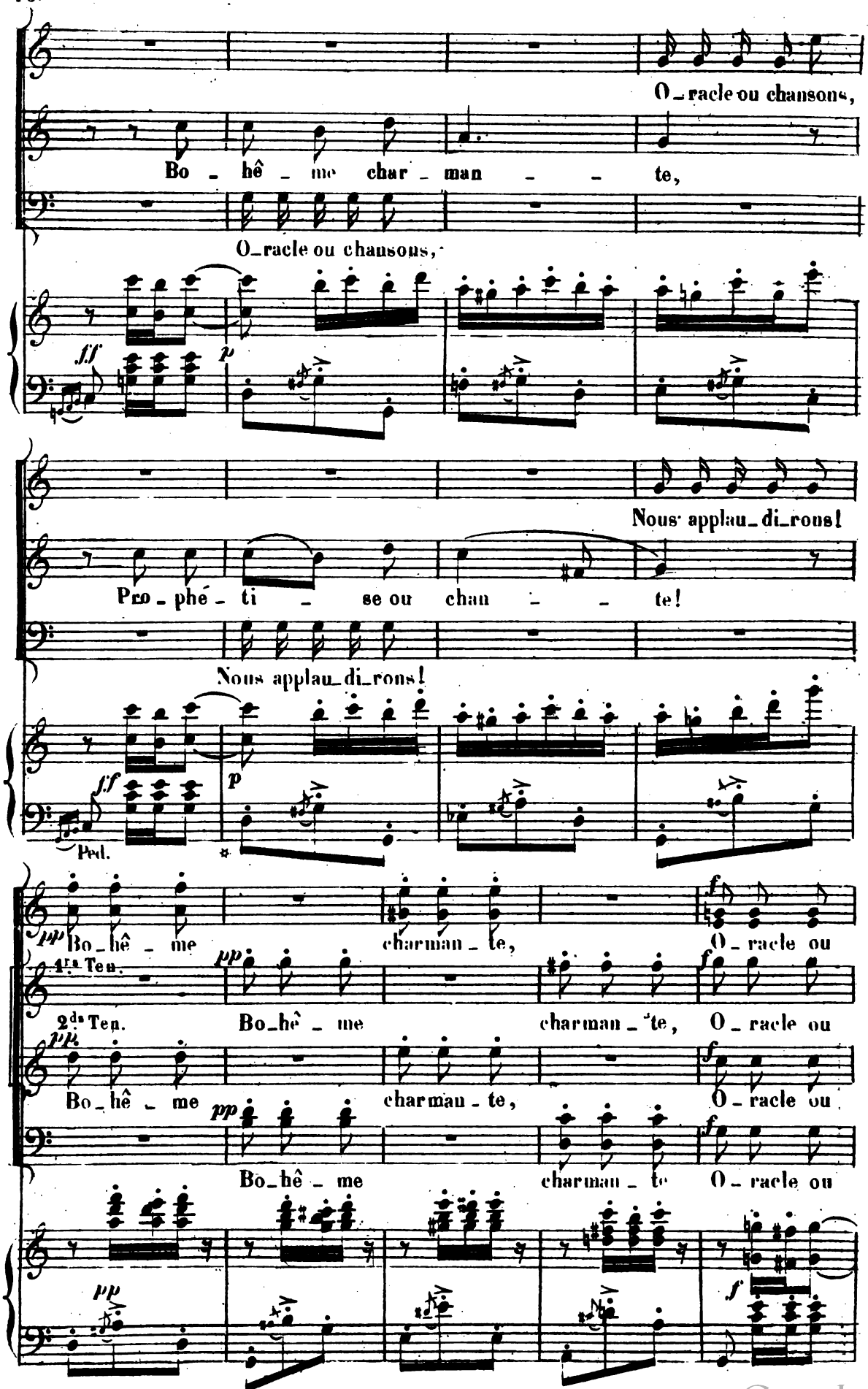

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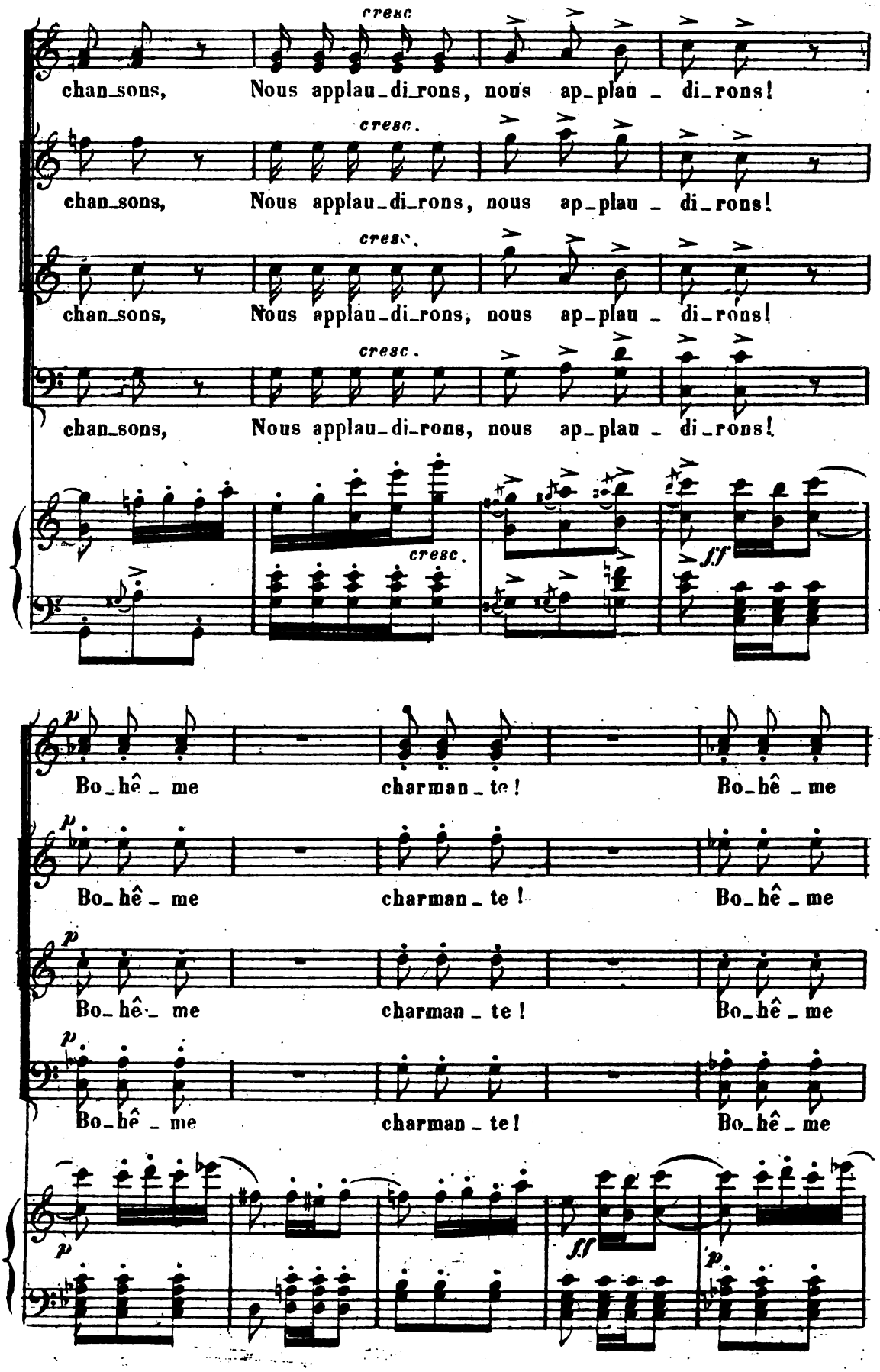

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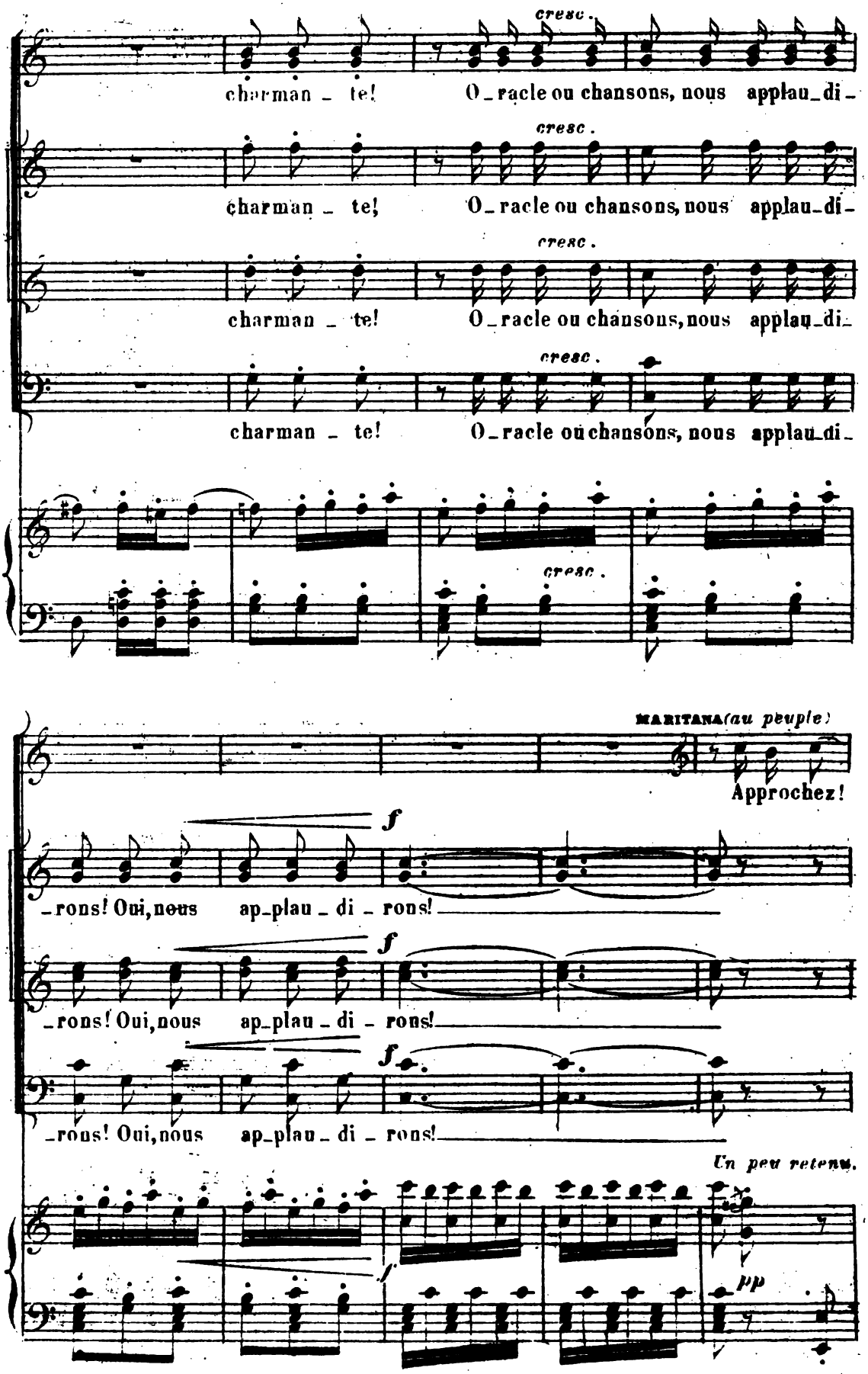

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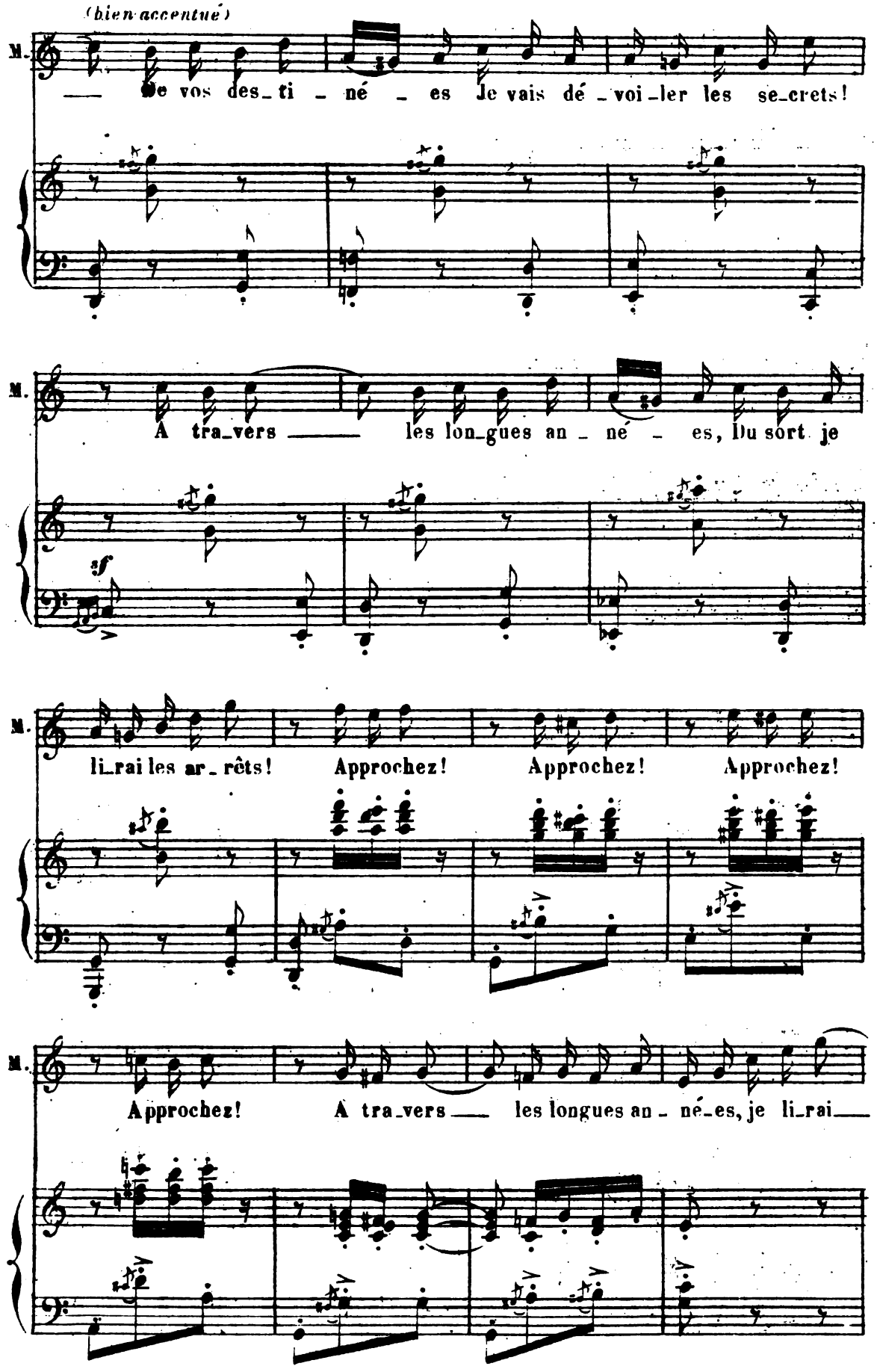

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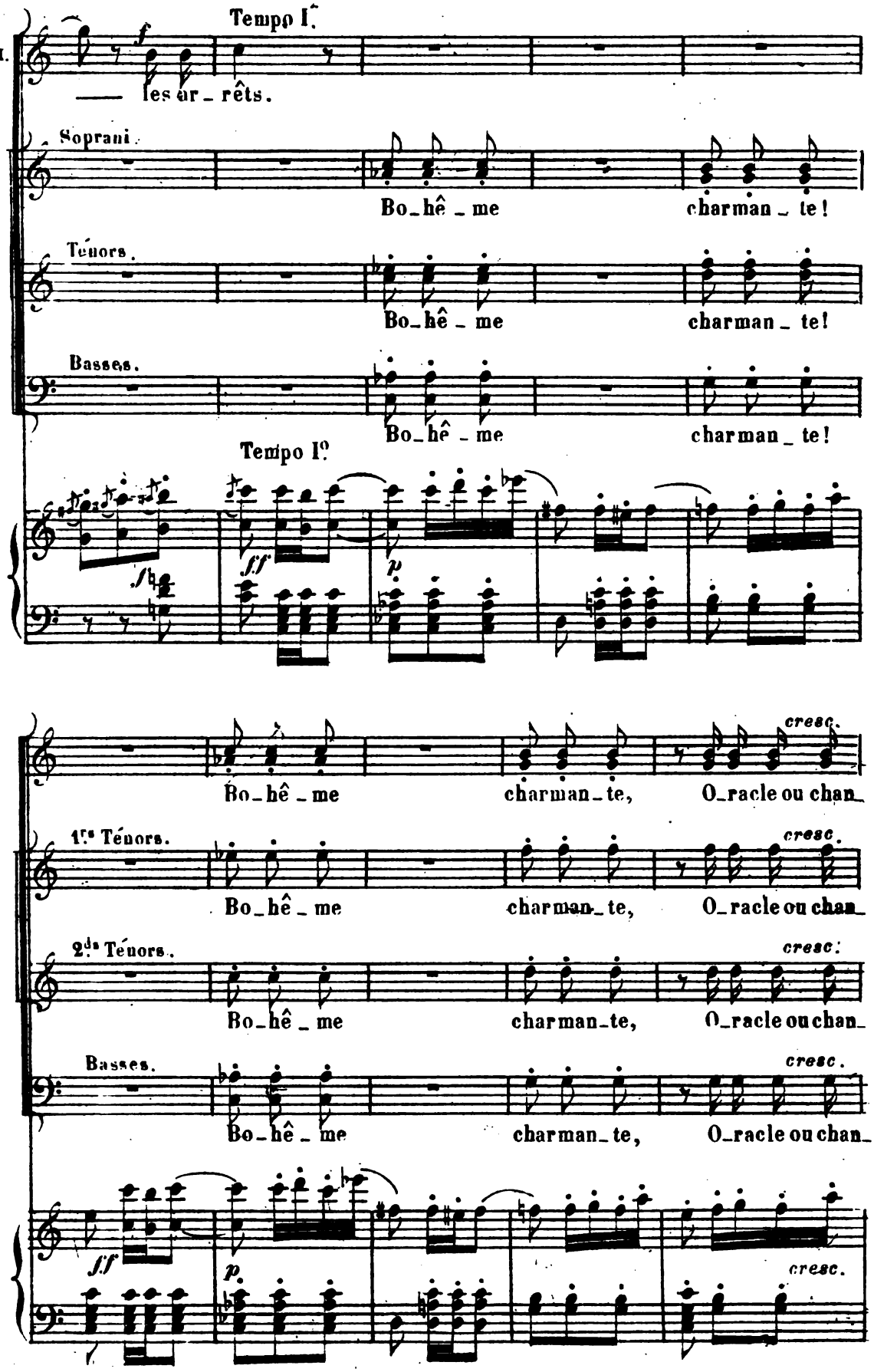

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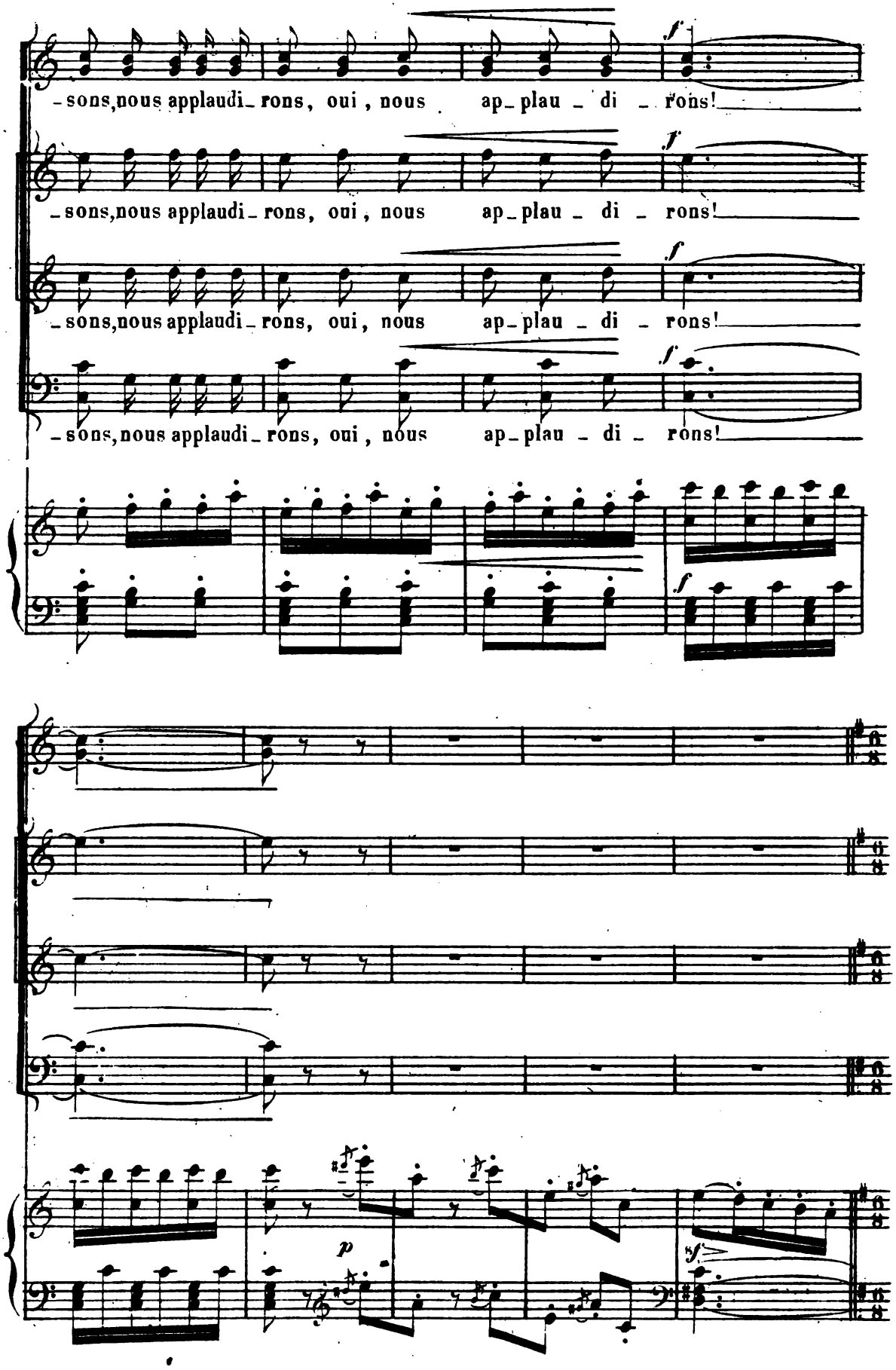

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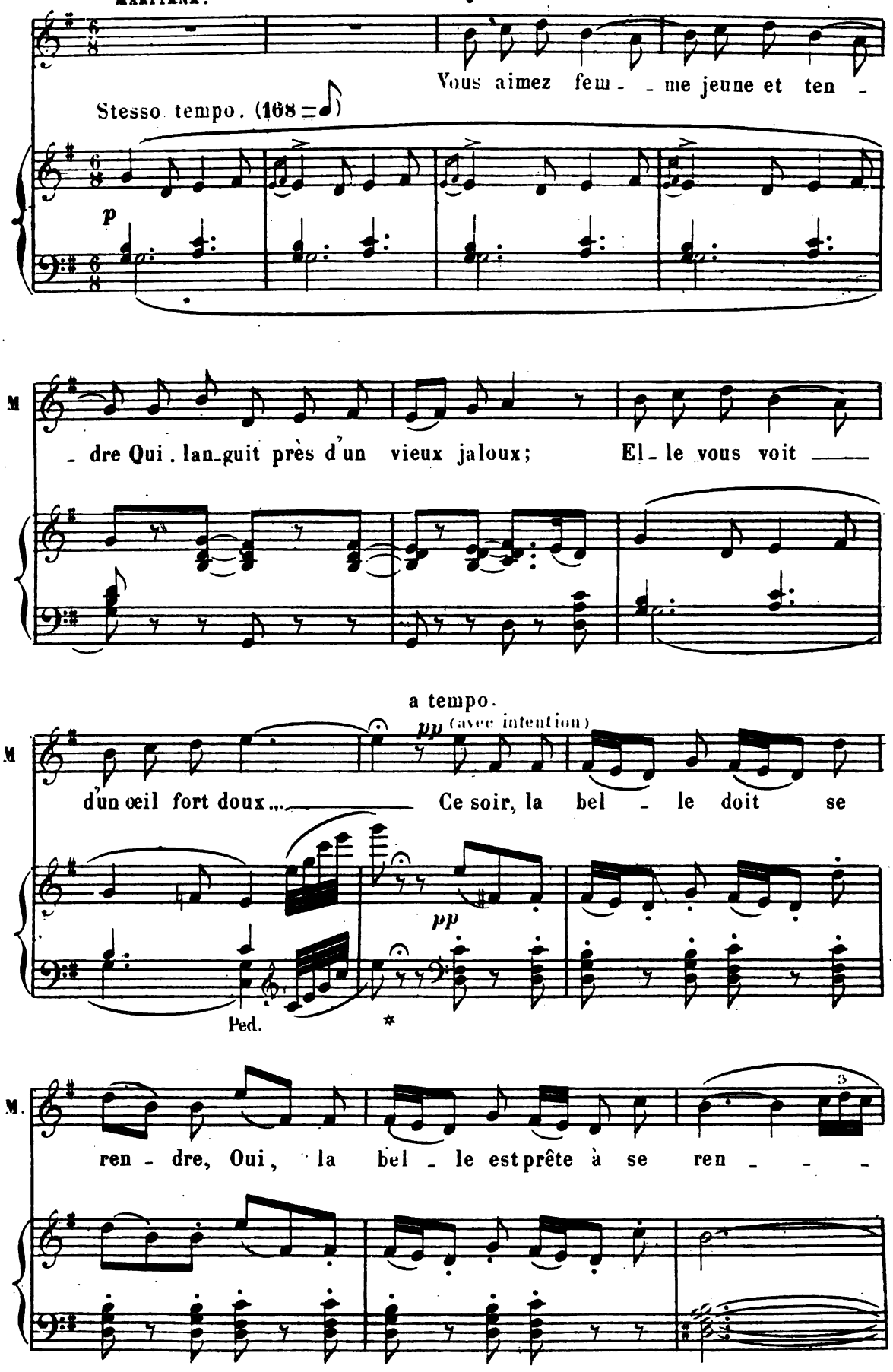
MARITANA. (à un jeune soldat)



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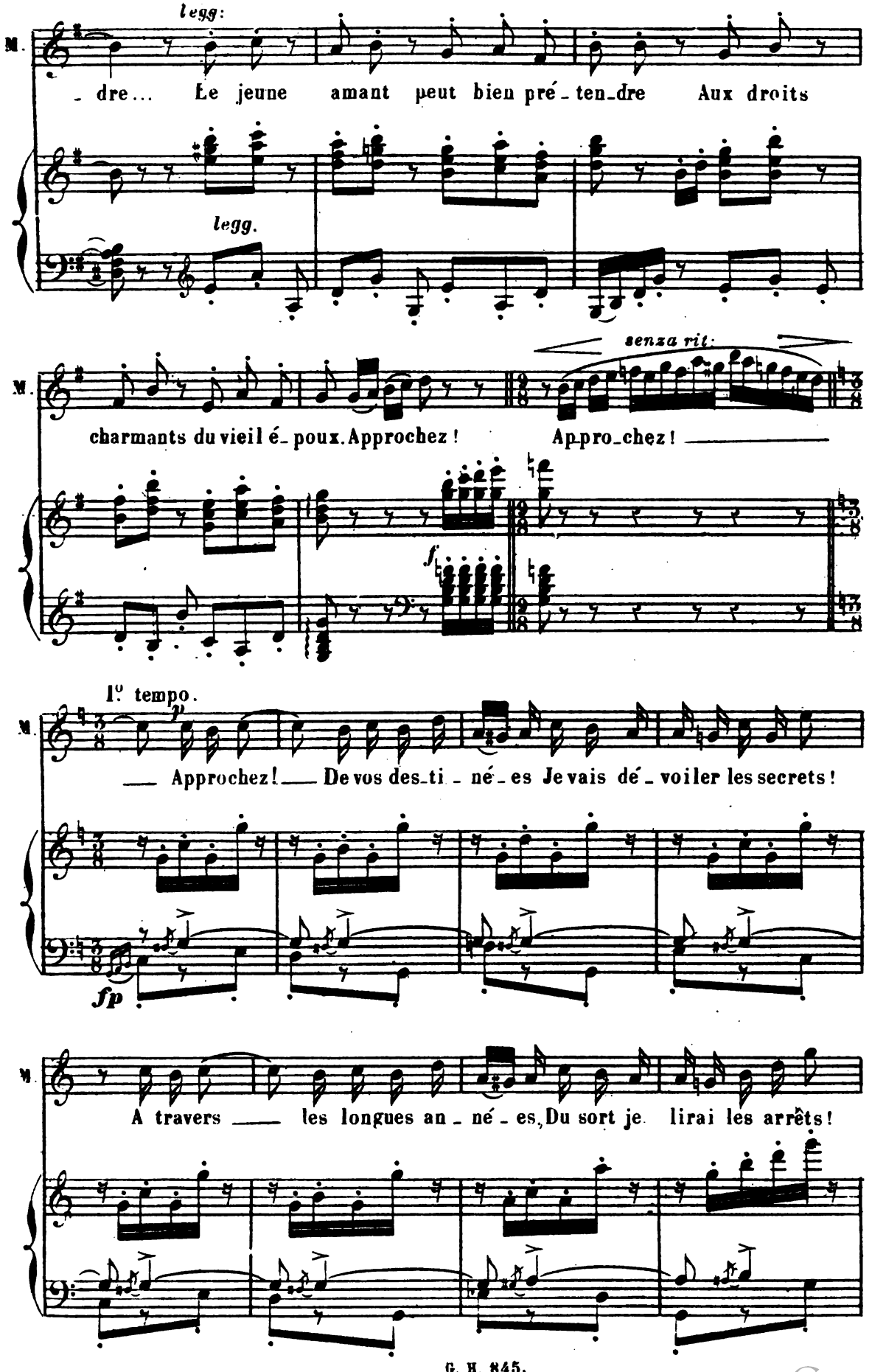

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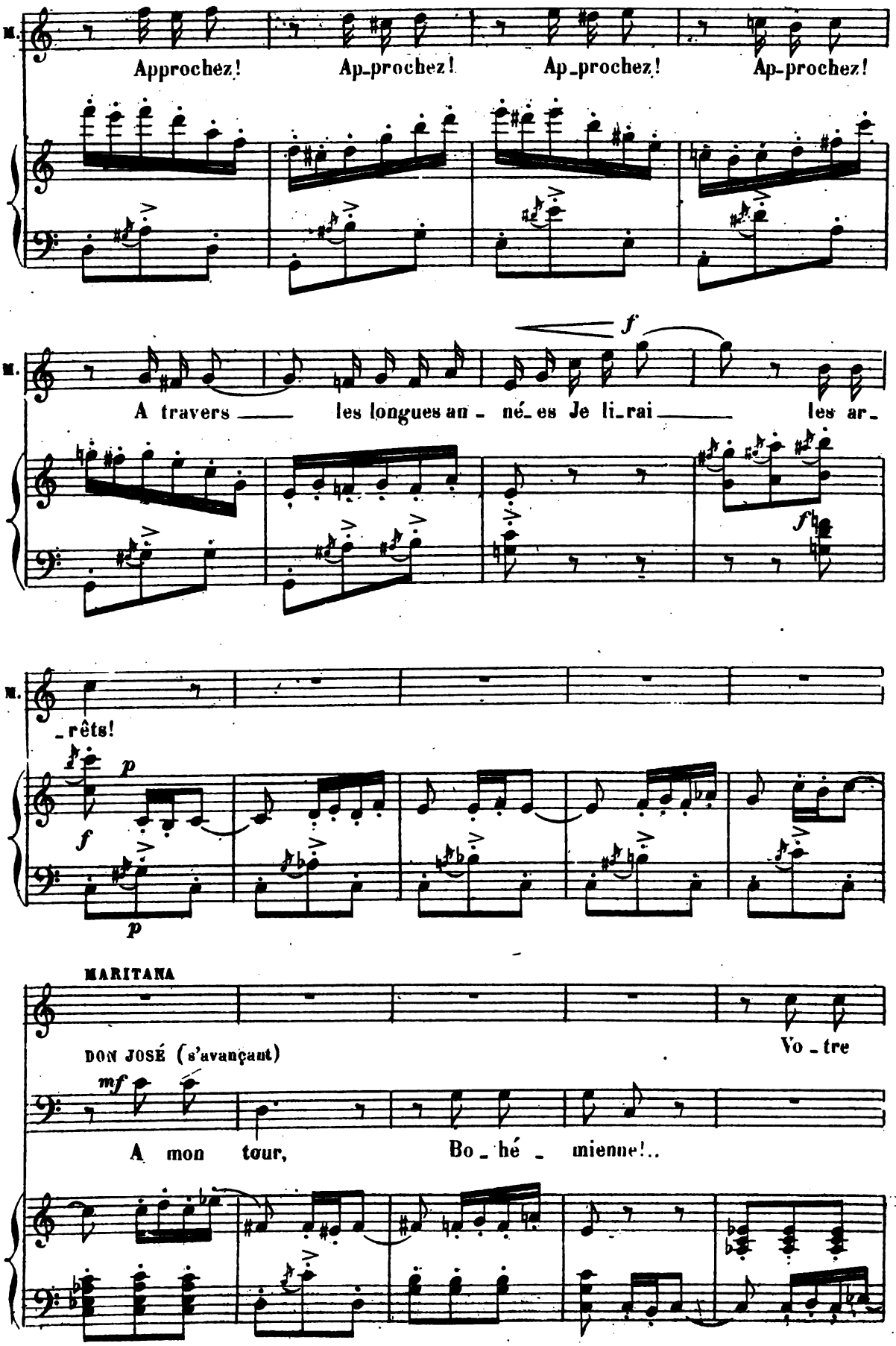

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(hésitante)

M. main... Pourquoi? La voi - ci...

d. J. Non pas, donne la tienne! Donne...

M. poco a poco rit. - - - -

dim.

Plus retenu que la 1re fois, mais très peu.

D. JOSÉ à MARITANA. (avec intention)

p

Ce que ta voix nous fait connaî-tre Et nous promet pour l'a - venir,

(♩.=♩)

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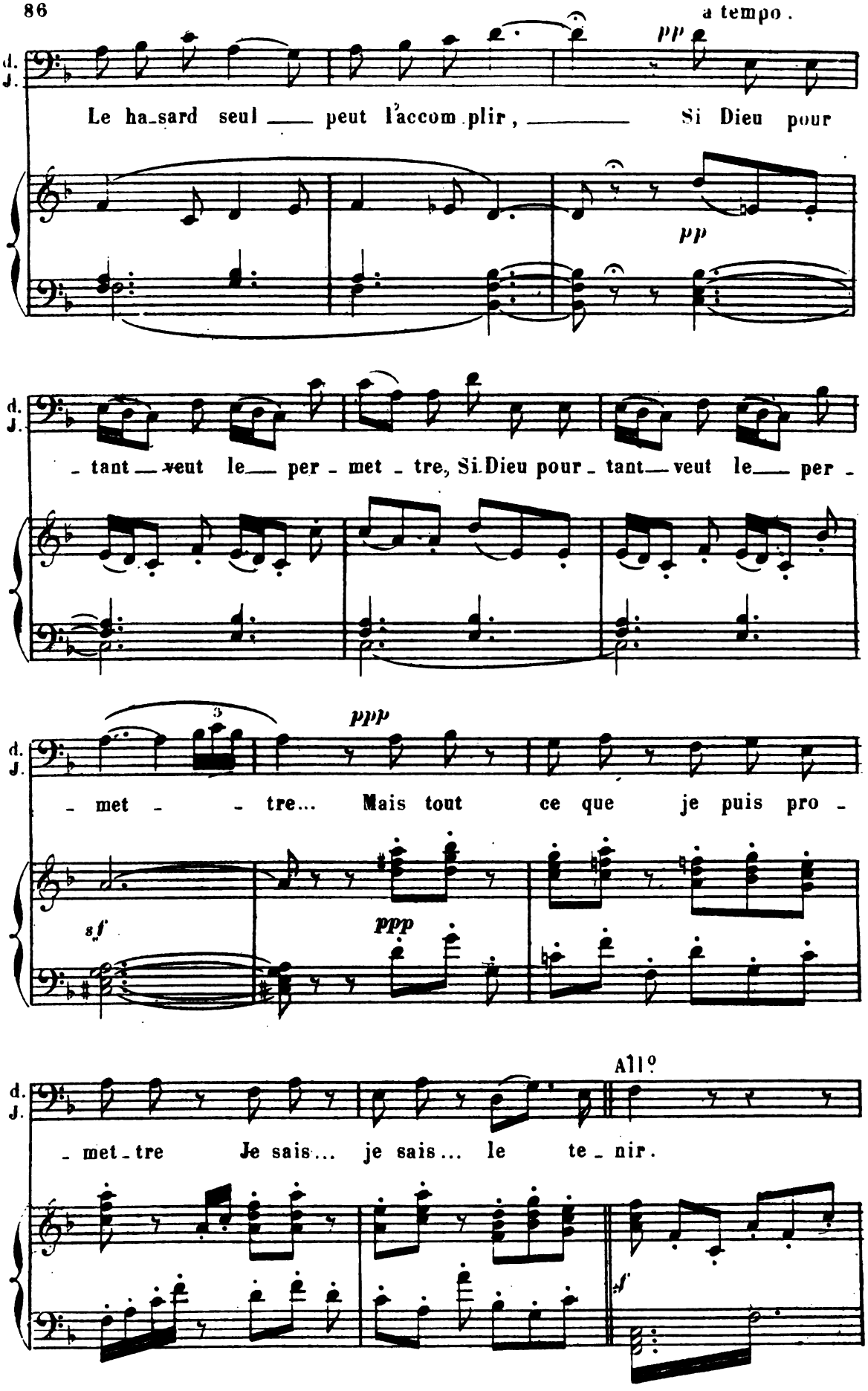

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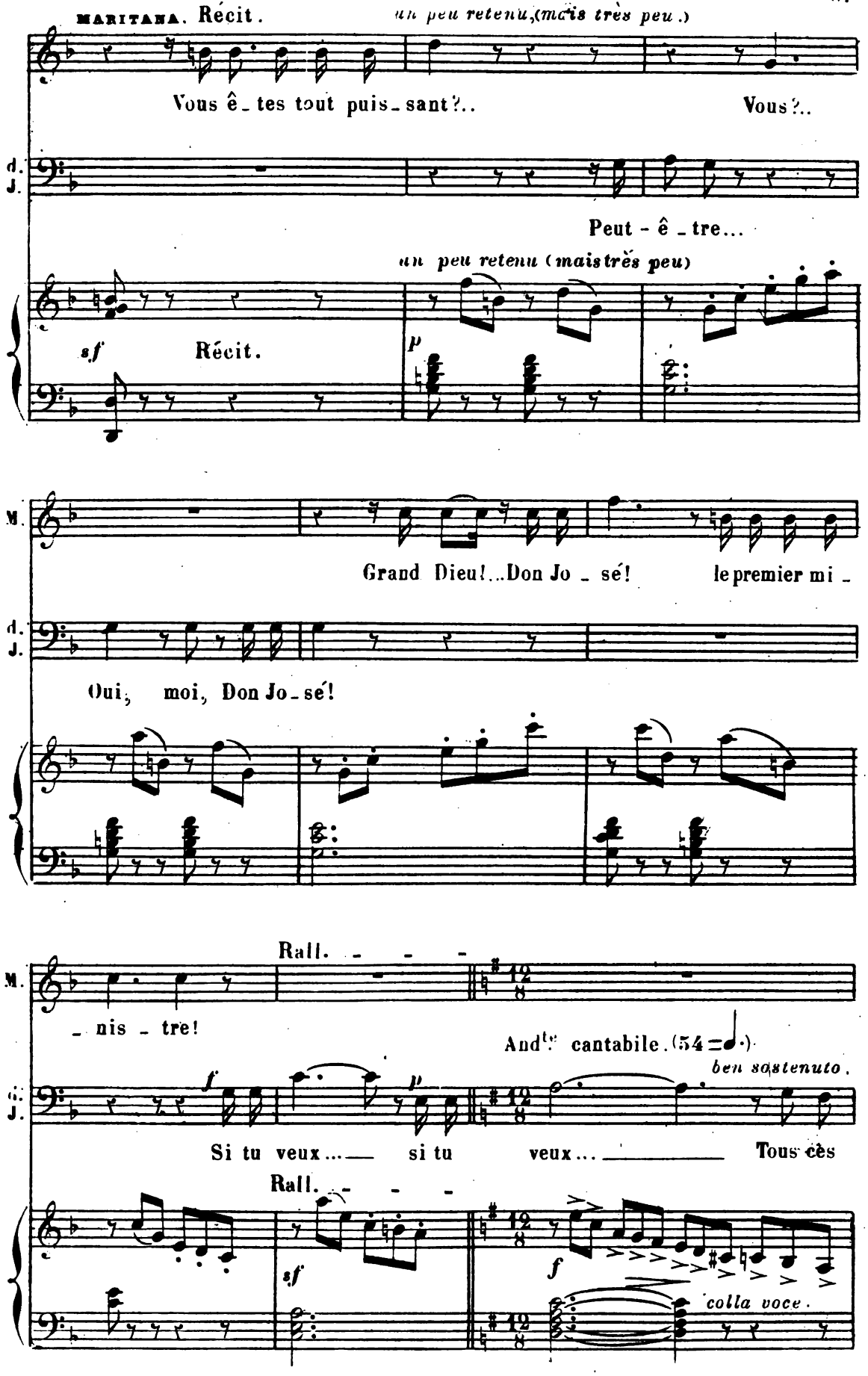

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d. J. biens ___ qu'envi_e l'huma - ni_té ___ Feront ___ de ta

d. J. vi - - e un rêve enchan_té, ___ Ces biens ___ qu'on en_

d. J. -vi - e Feront de ta vi - - e Un ___ *pp* *p*

d. J. rê - ve, un rê - ve en - chan - té... *poco rit.* *f* Tempo *suivez.*

MAR. (avec émotion) — Que votre Excellen - ce m'é_clai_re; Pour a_voir tout ce_la, Dites, que faut-il

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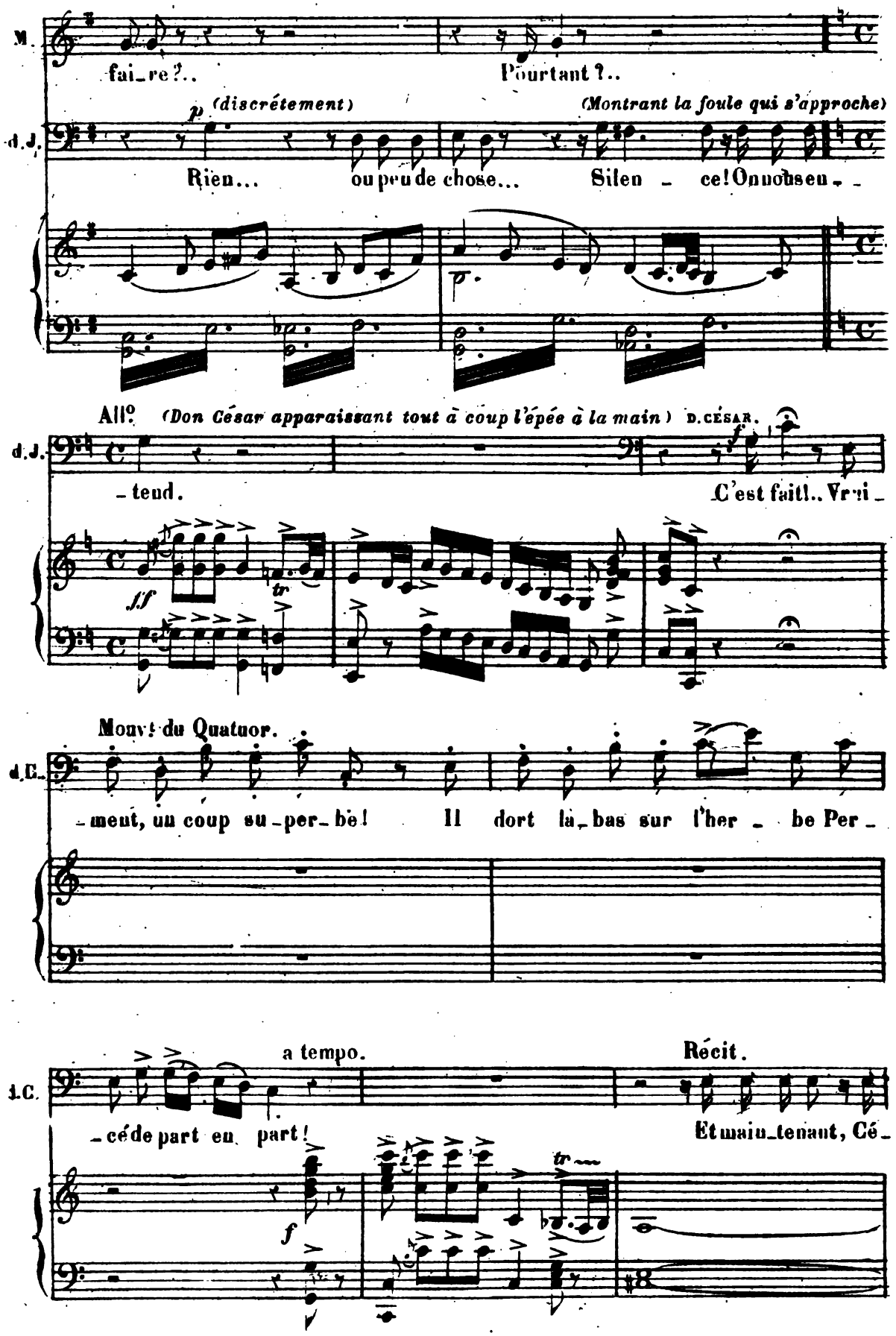

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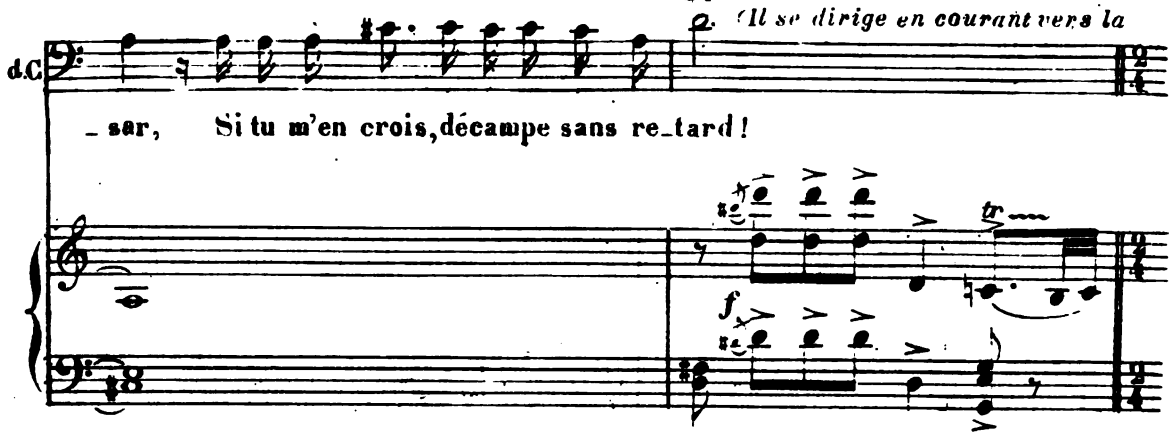
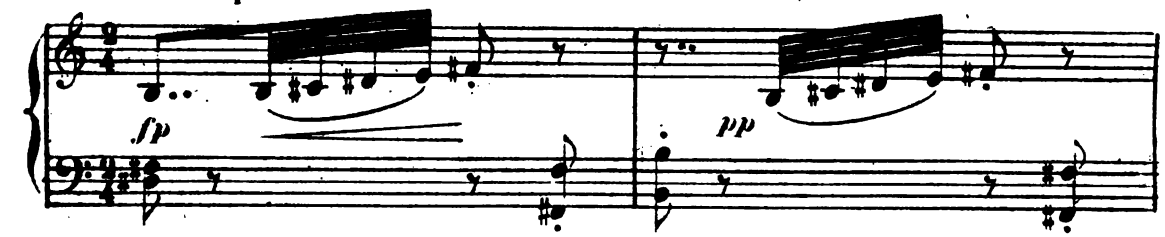
All?



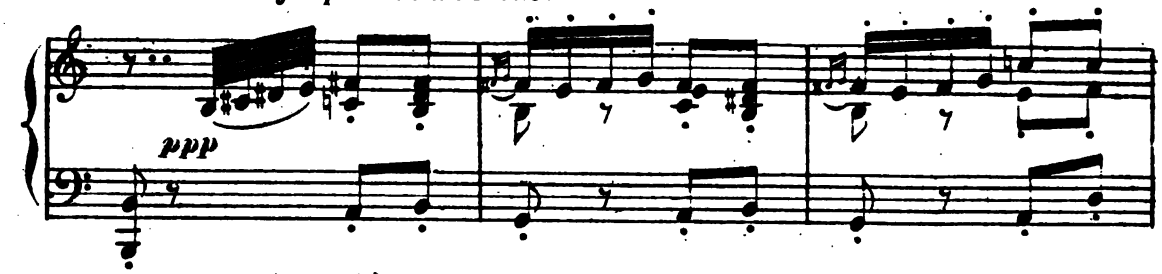
droite, des soldats en gardent subitement le passage)

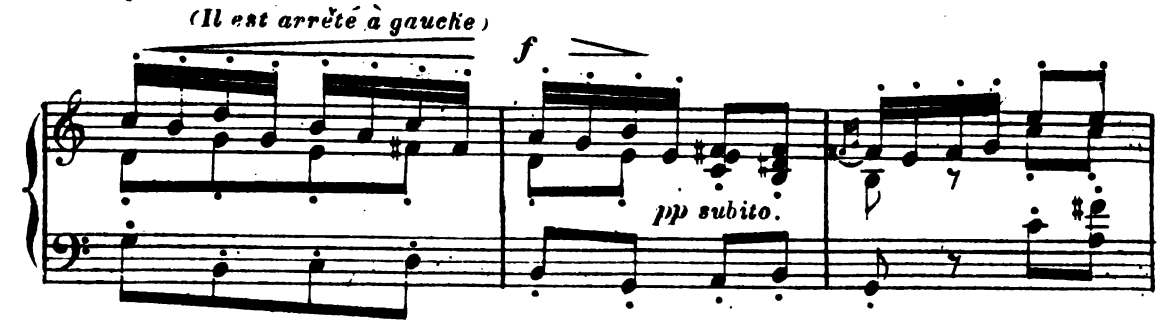
Don César recule lentement et remonte vers la gauche où le même aspect se représente.

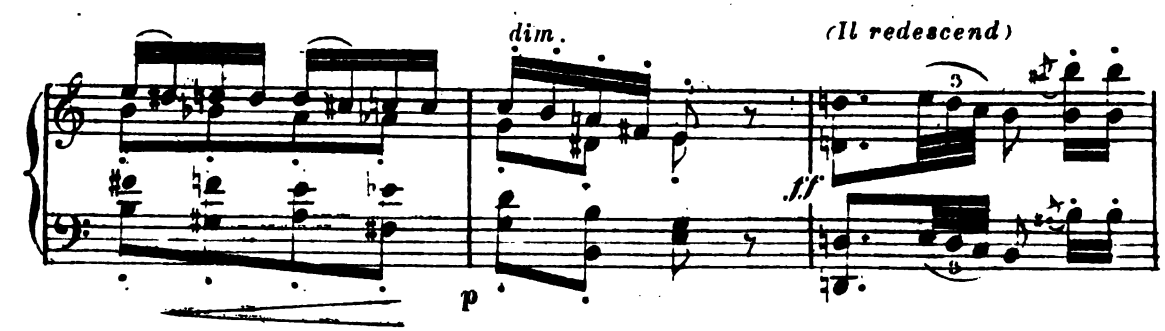
All^tto tempo di marcia (108 = ♩)



Prenant alors son parti, il descend suivi des soldats jusqu'à l'avant scène.







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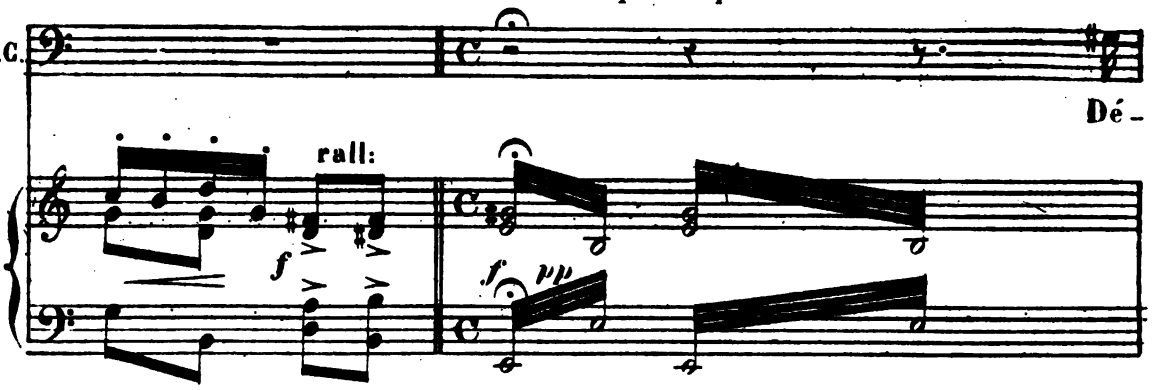
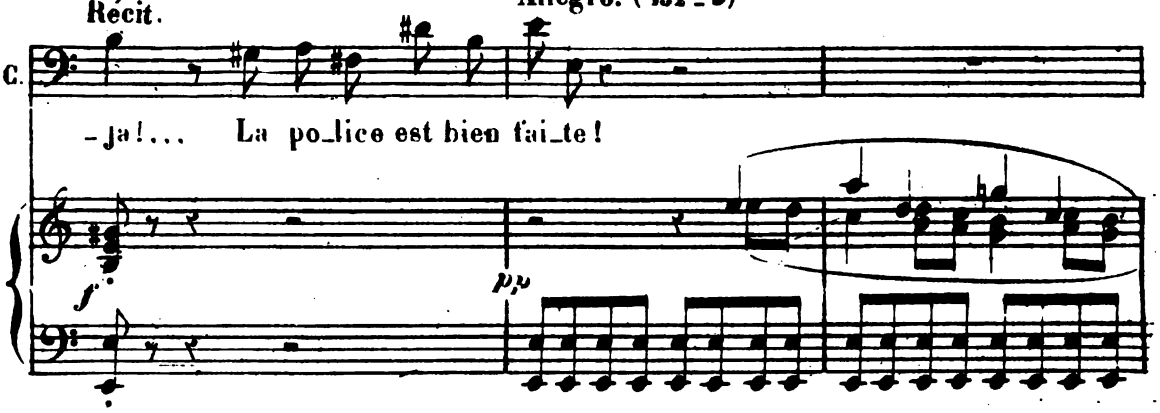
UN ALCADE:. Au nom du Roi, je vous arrête!

D. CÉSAR *(après la parole)*

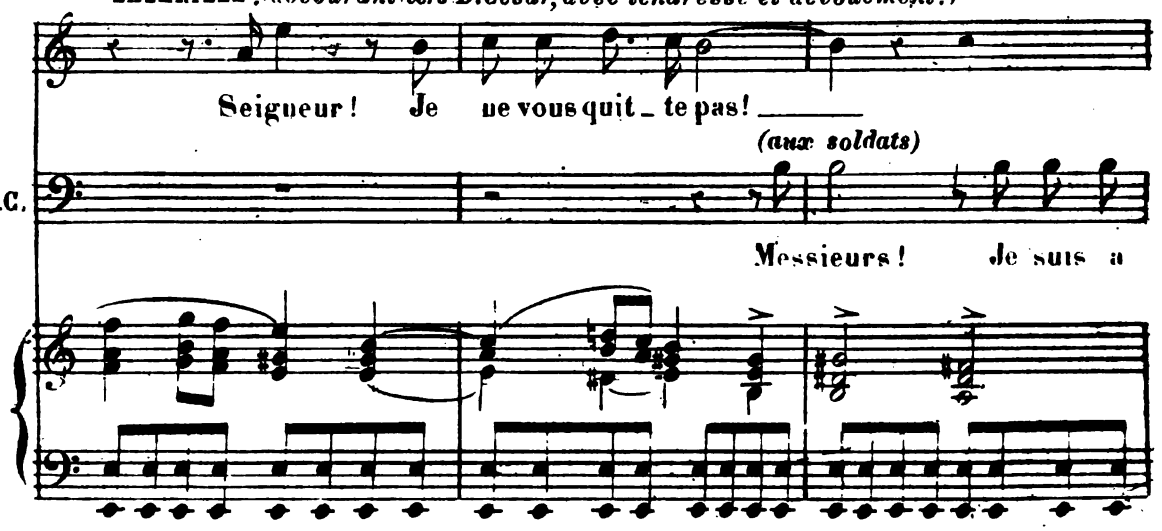


Allegro. (132 = ♩)

Récit.



LAZARILLE *(accourant vers D. César, avec tendresse et dévouement.)*



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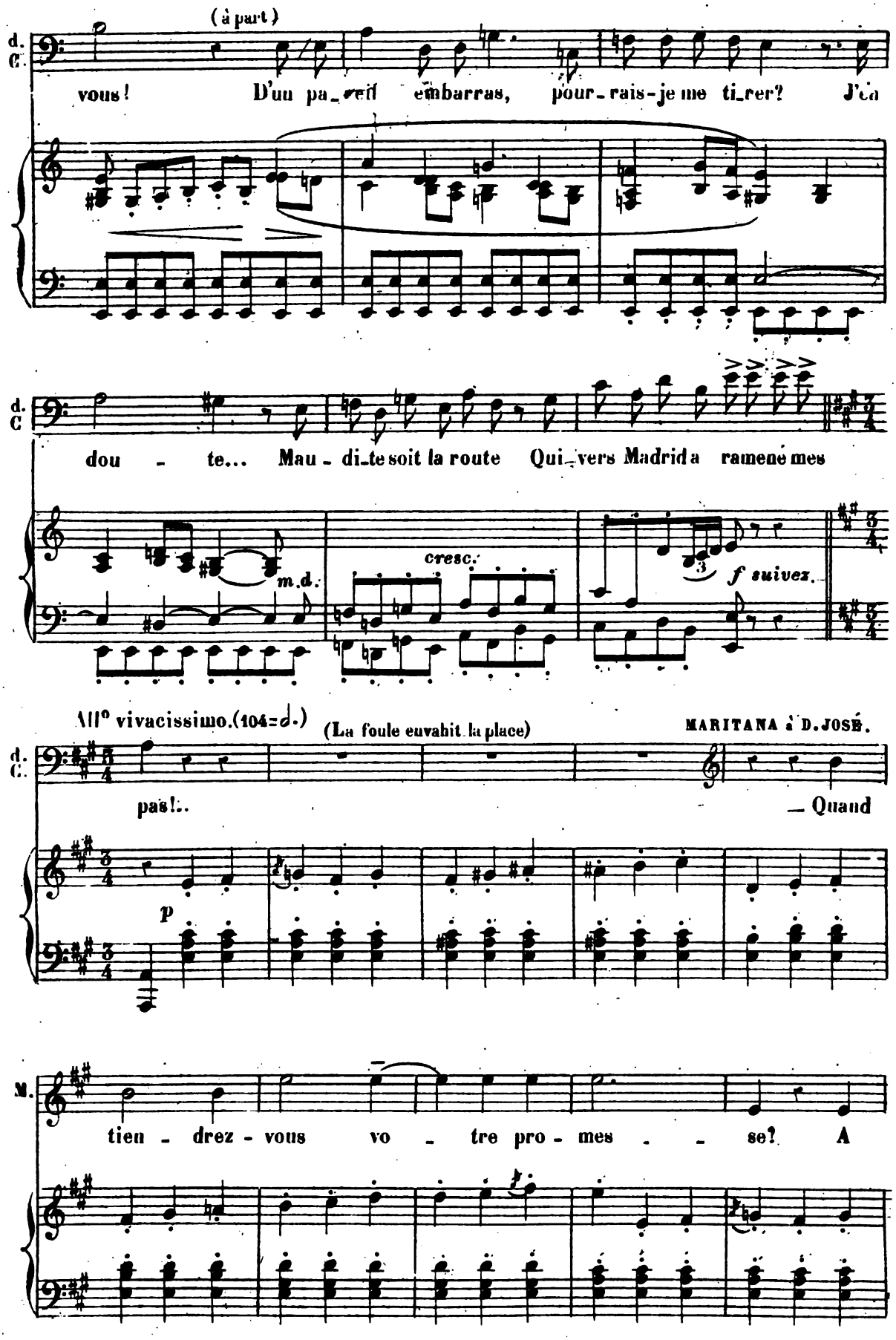

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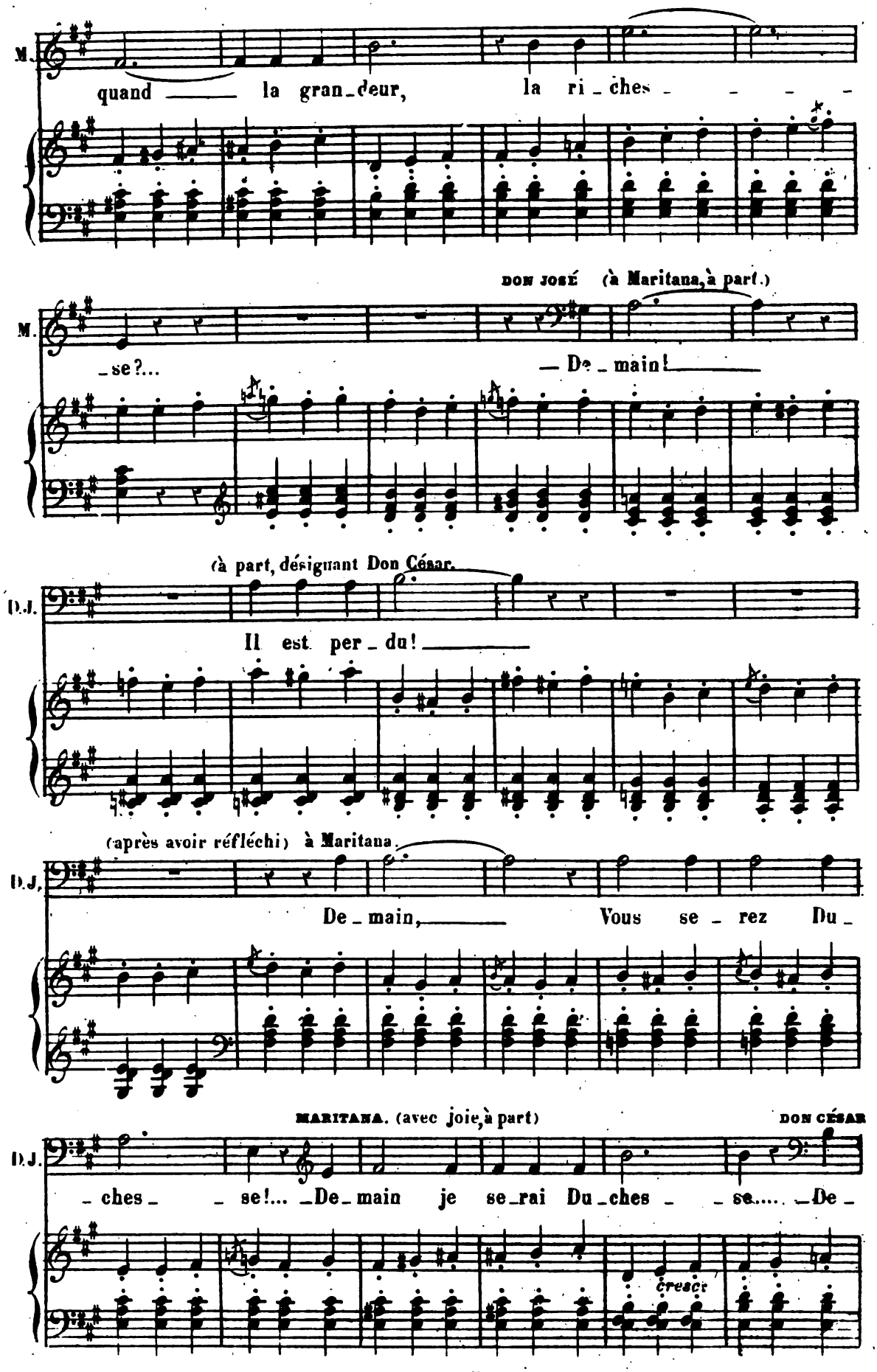

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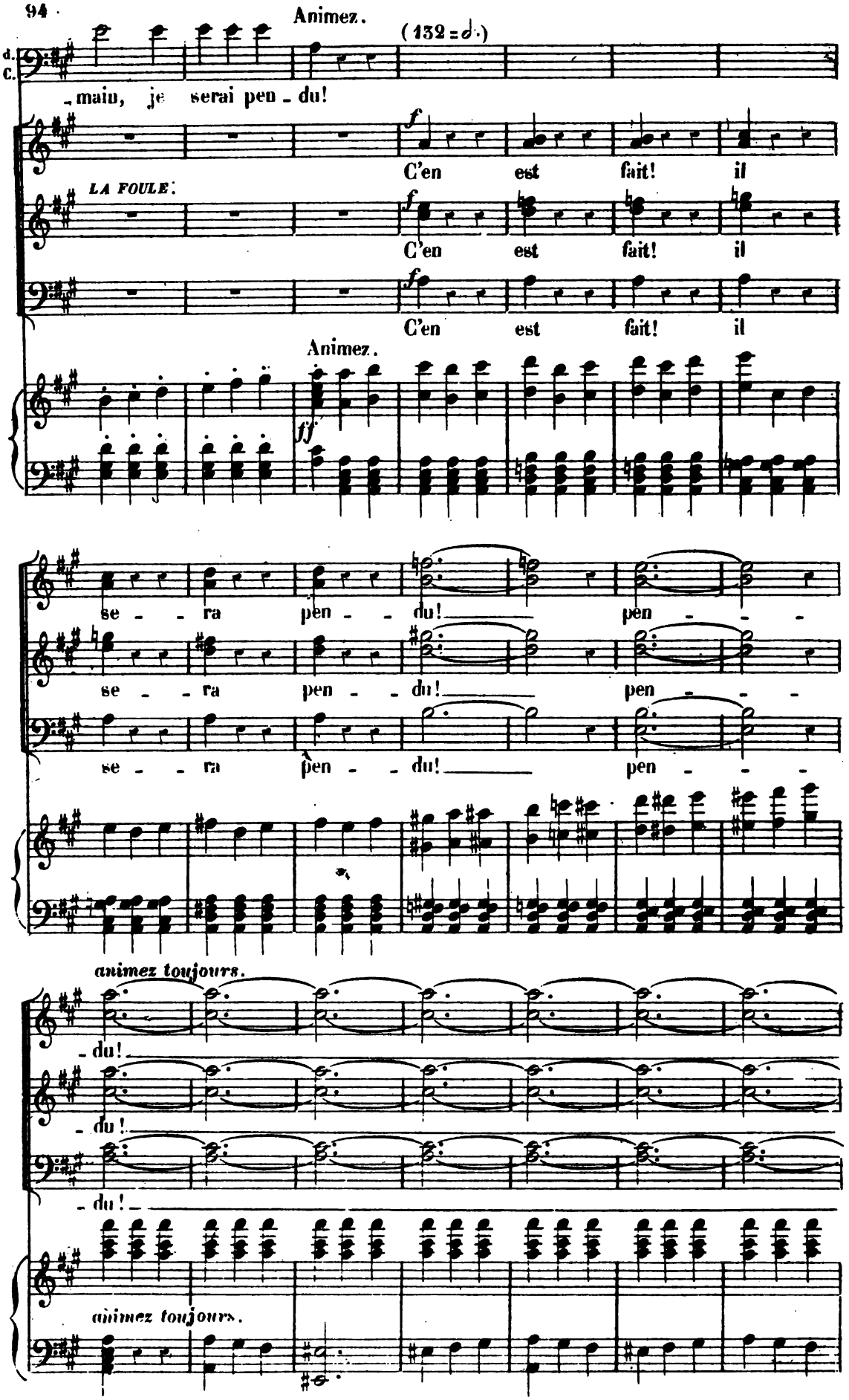

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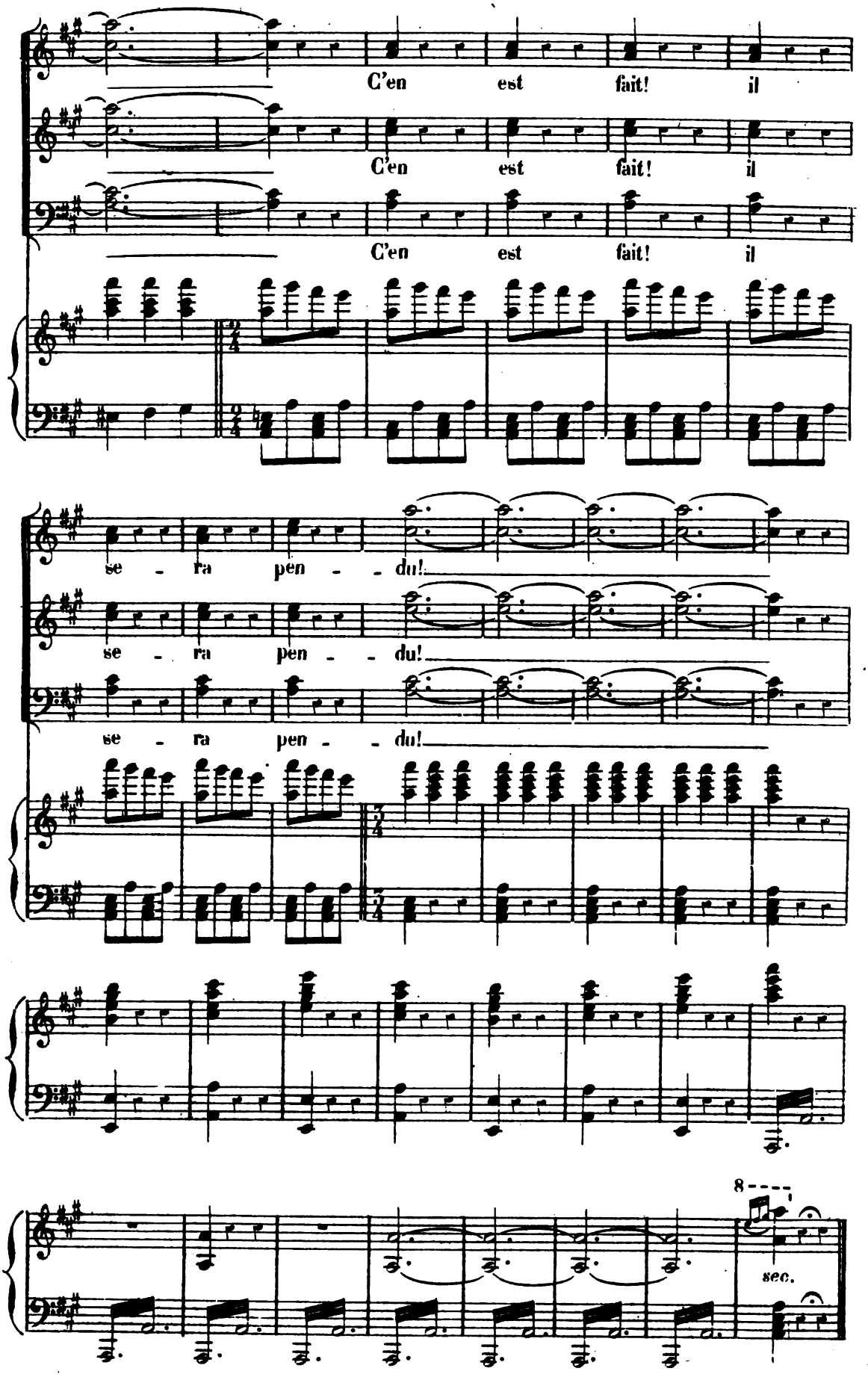

Fin du 1er ACTE.

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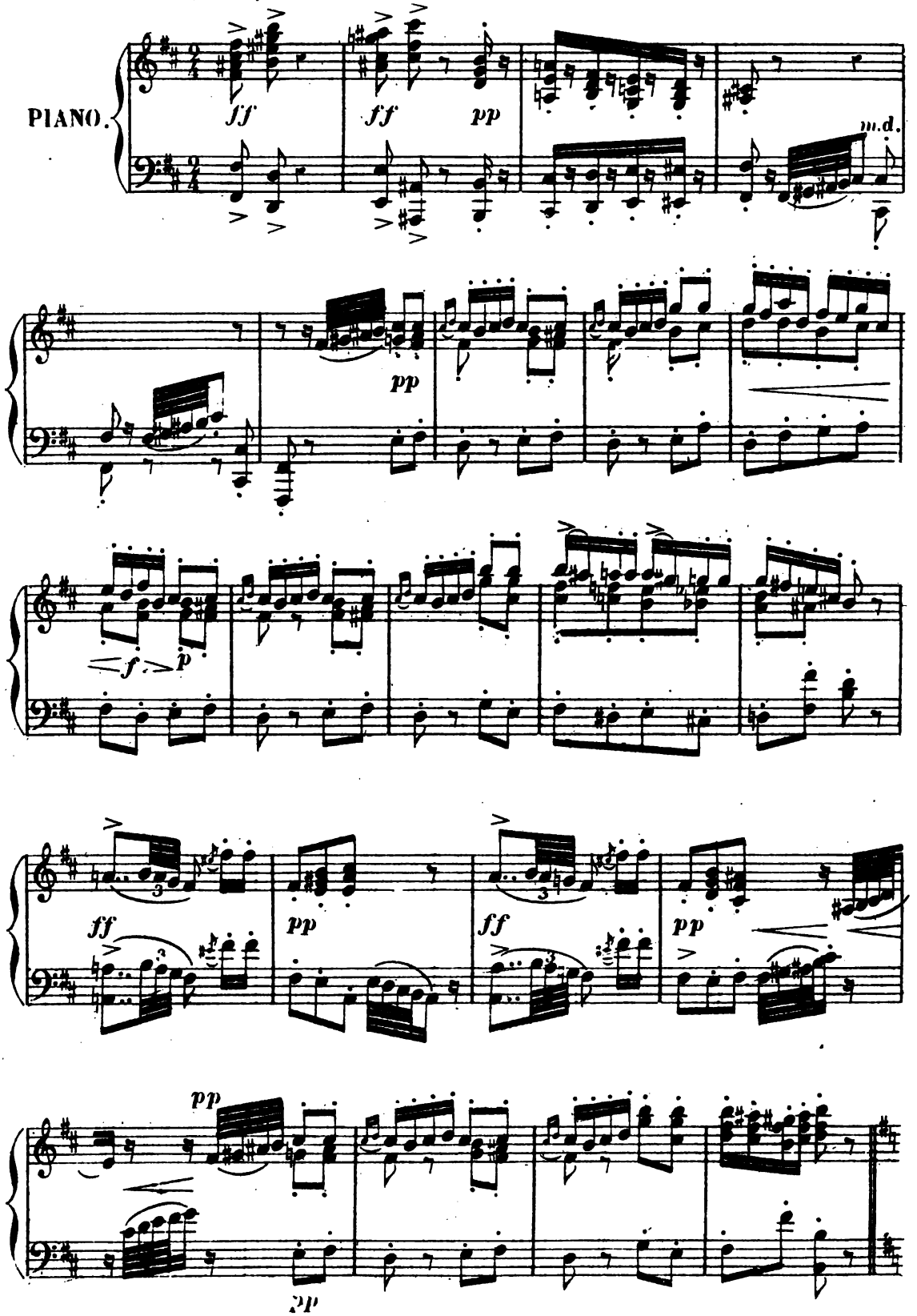
L'intérieur d'une forteresse. — Au fond une grande baie ouverte donnant sur un rempart crénelé. — Une horloge.

ENTR'ACTE.

All.^tto tempo di marcia. (120 = ♩)



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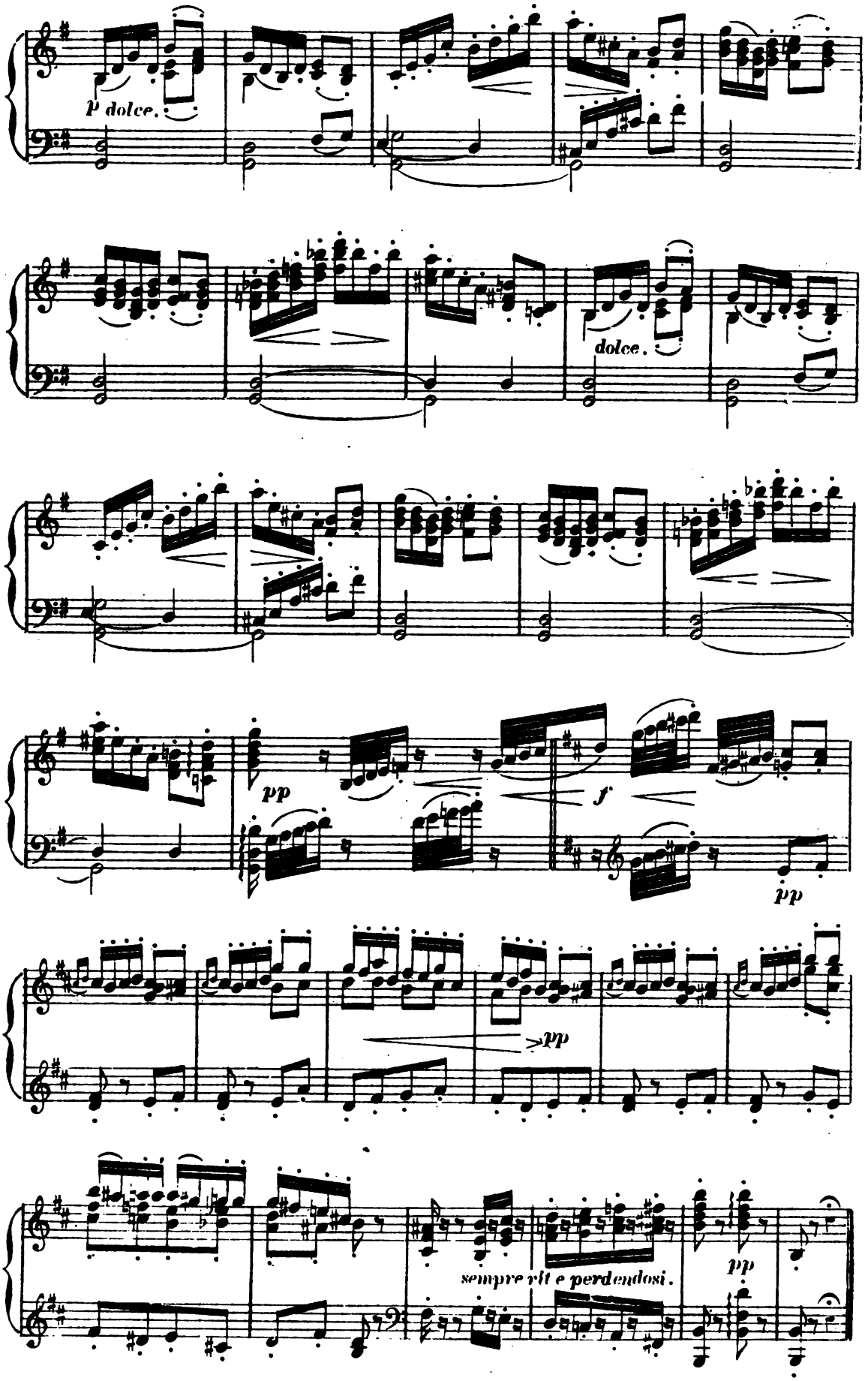

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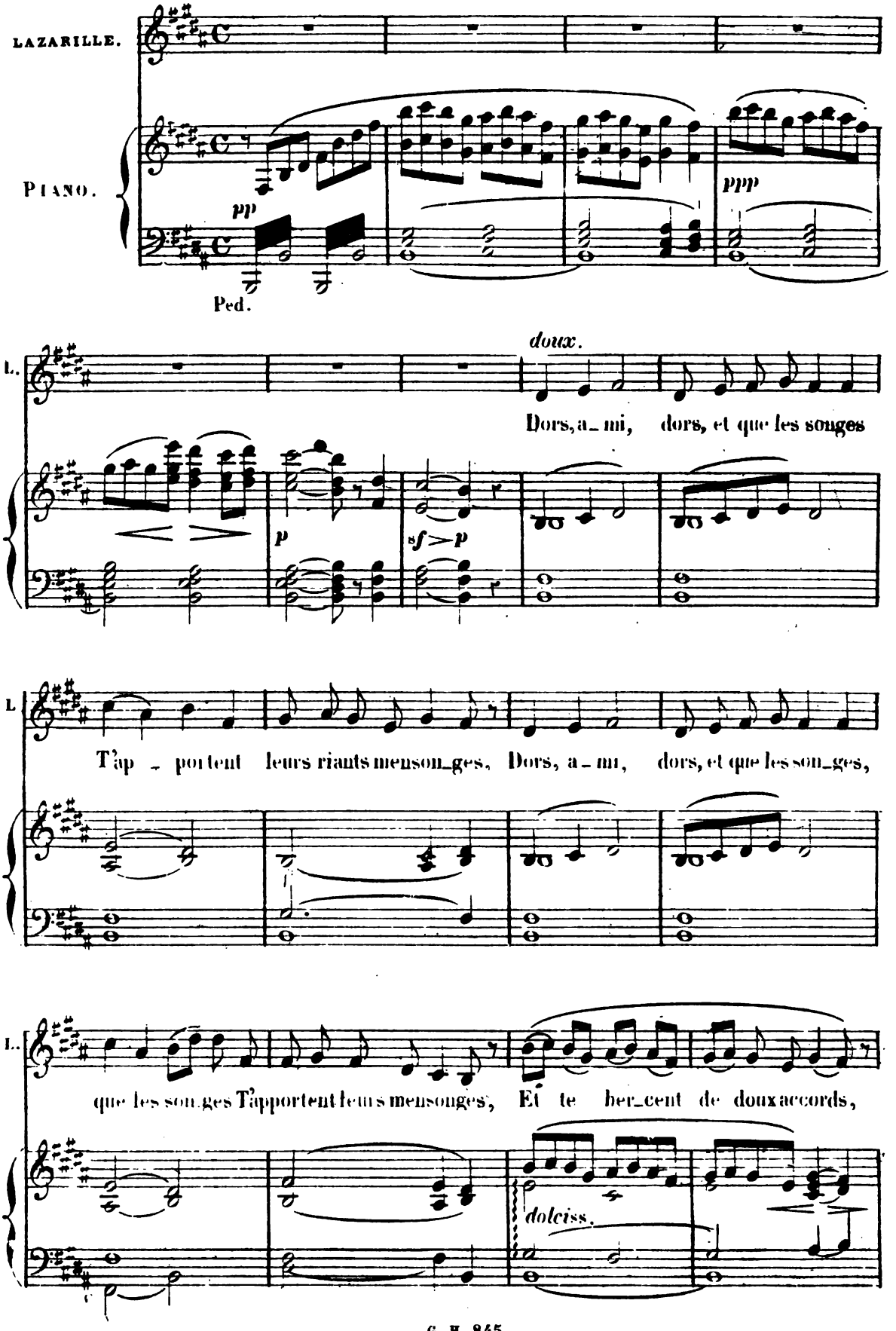
N° 6.

BERCEUSE.

Andantino semplice. (80 = ♩)



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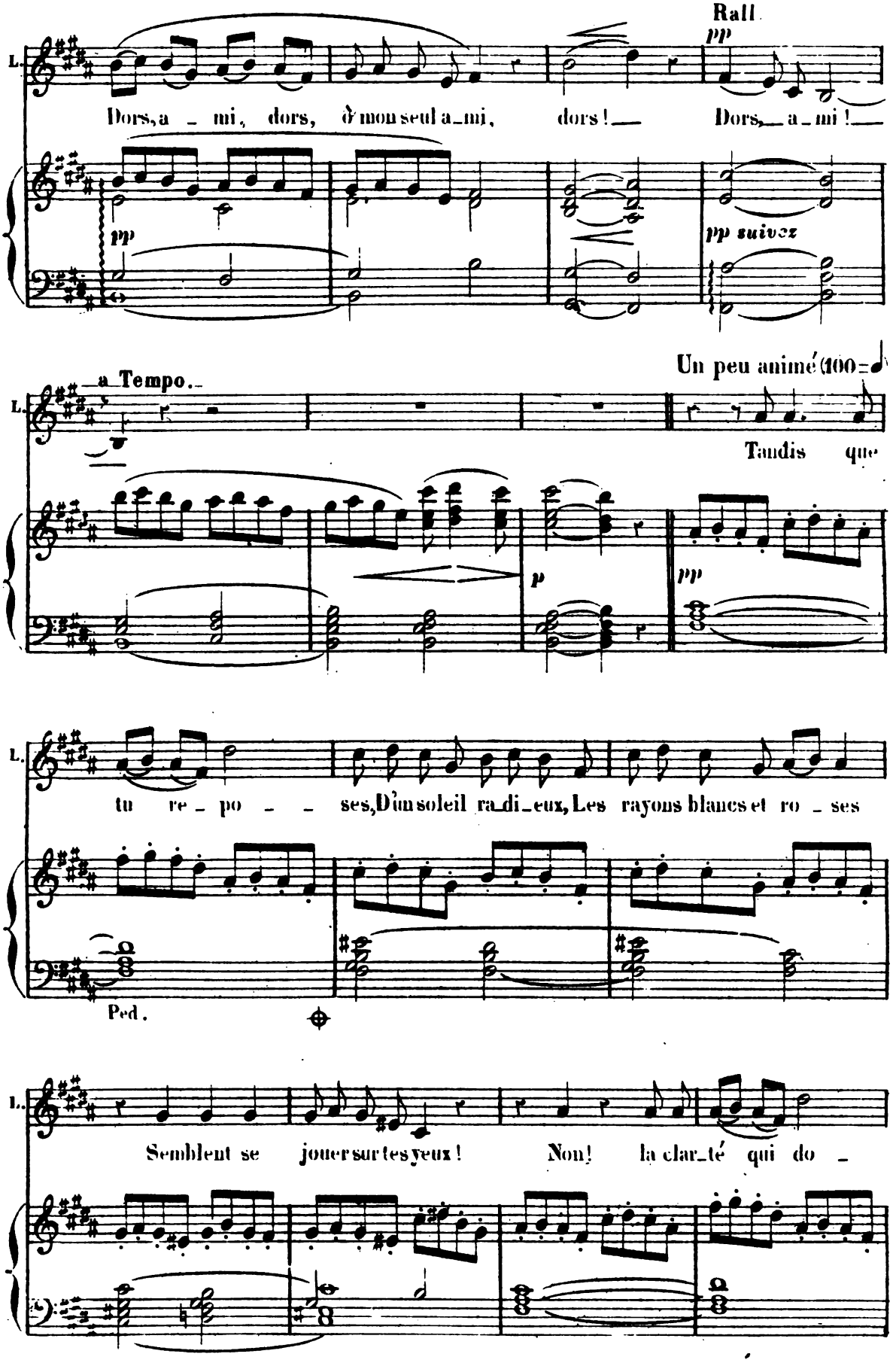

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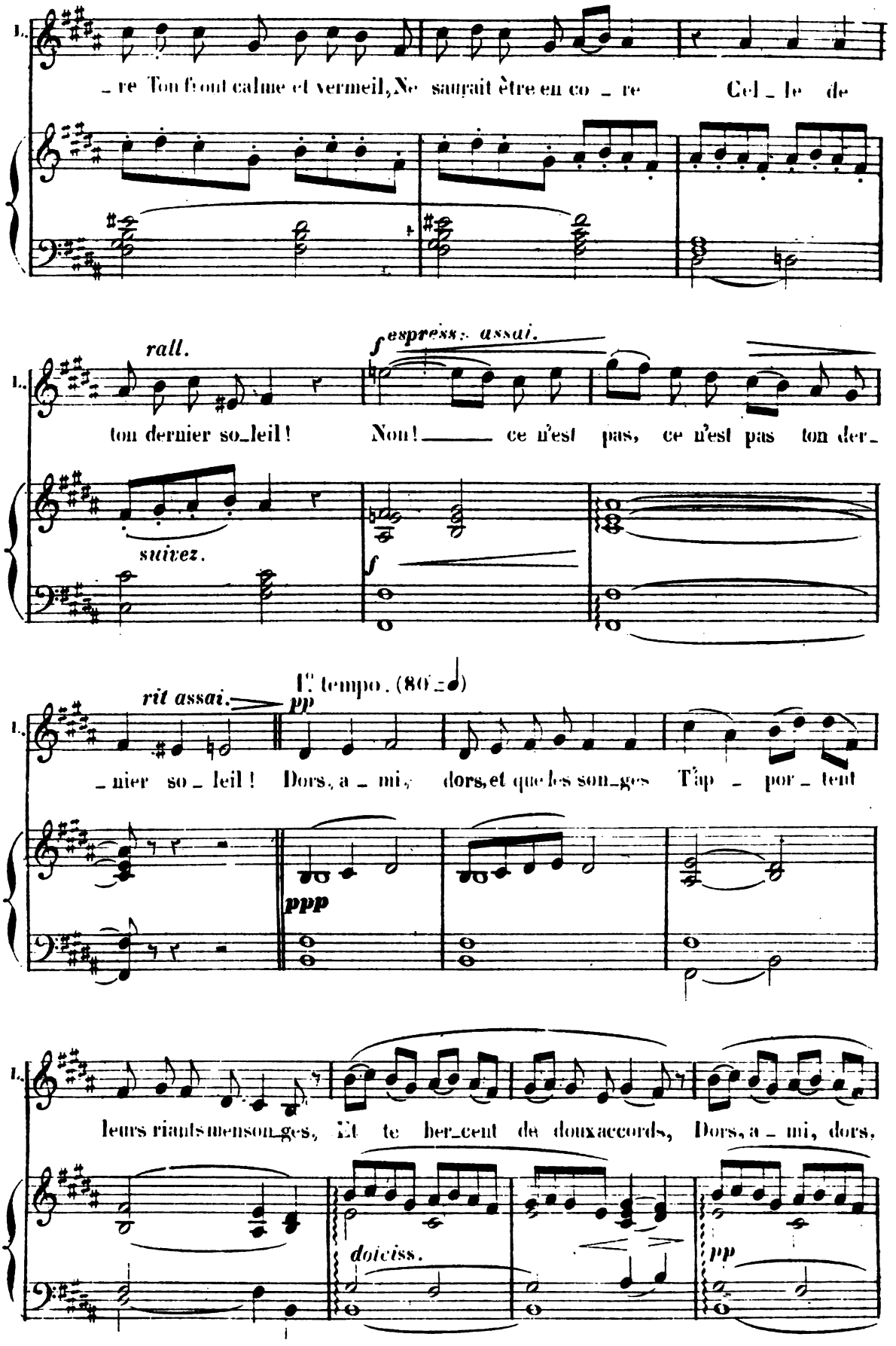

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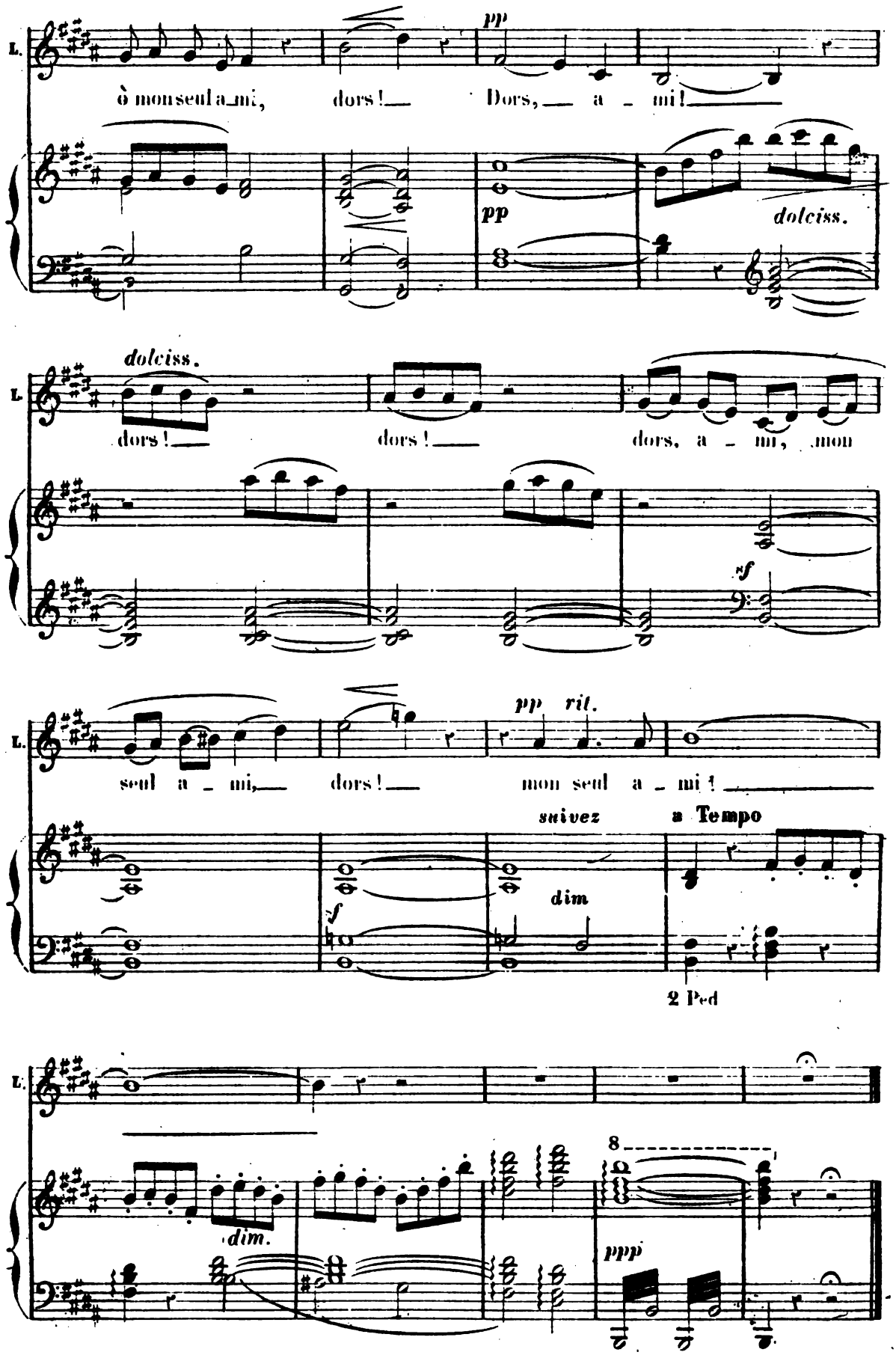

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N°7.

COUPLETS.

Rép: DON CÉSAR à LAZARILLE. J'ai épuisé vois-tu, la coupe des voluptés terrestres.

Allegretto brillante. (66 = ♩.) avec abandon.

DON CÉSAR

Ri - che, j'ai semé les ri-chesses. A tous les

PIANO.

D.C.

vents, à plei - ne main! Sans a - mour, aimant des Du-

D.C.

-chesses, Buvant sans soif, mangeant sans faim! Il fallait

D.C.

voir l'orgie im-mer - se Où ruisse-laient le vin et

Ped.

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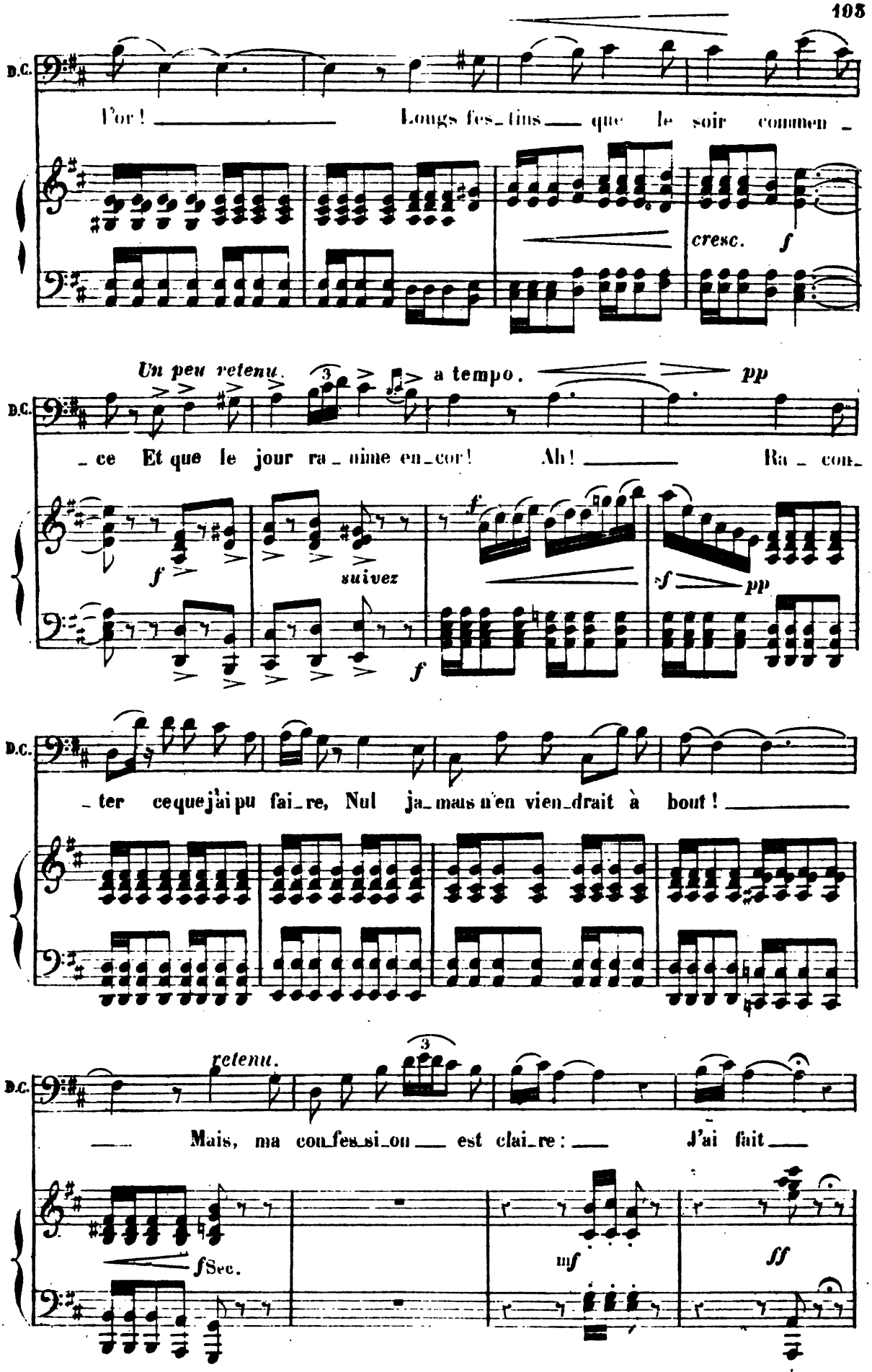

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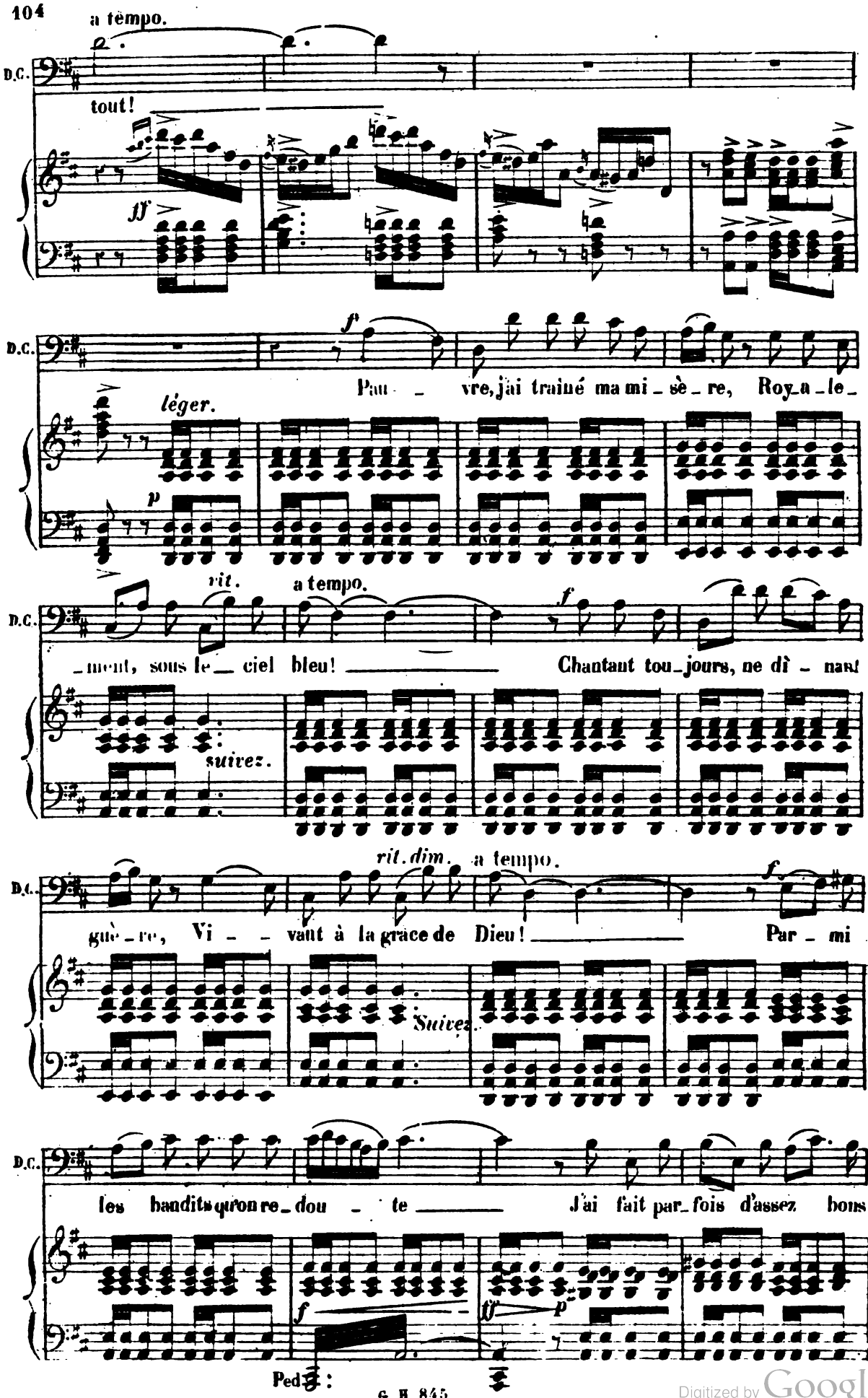

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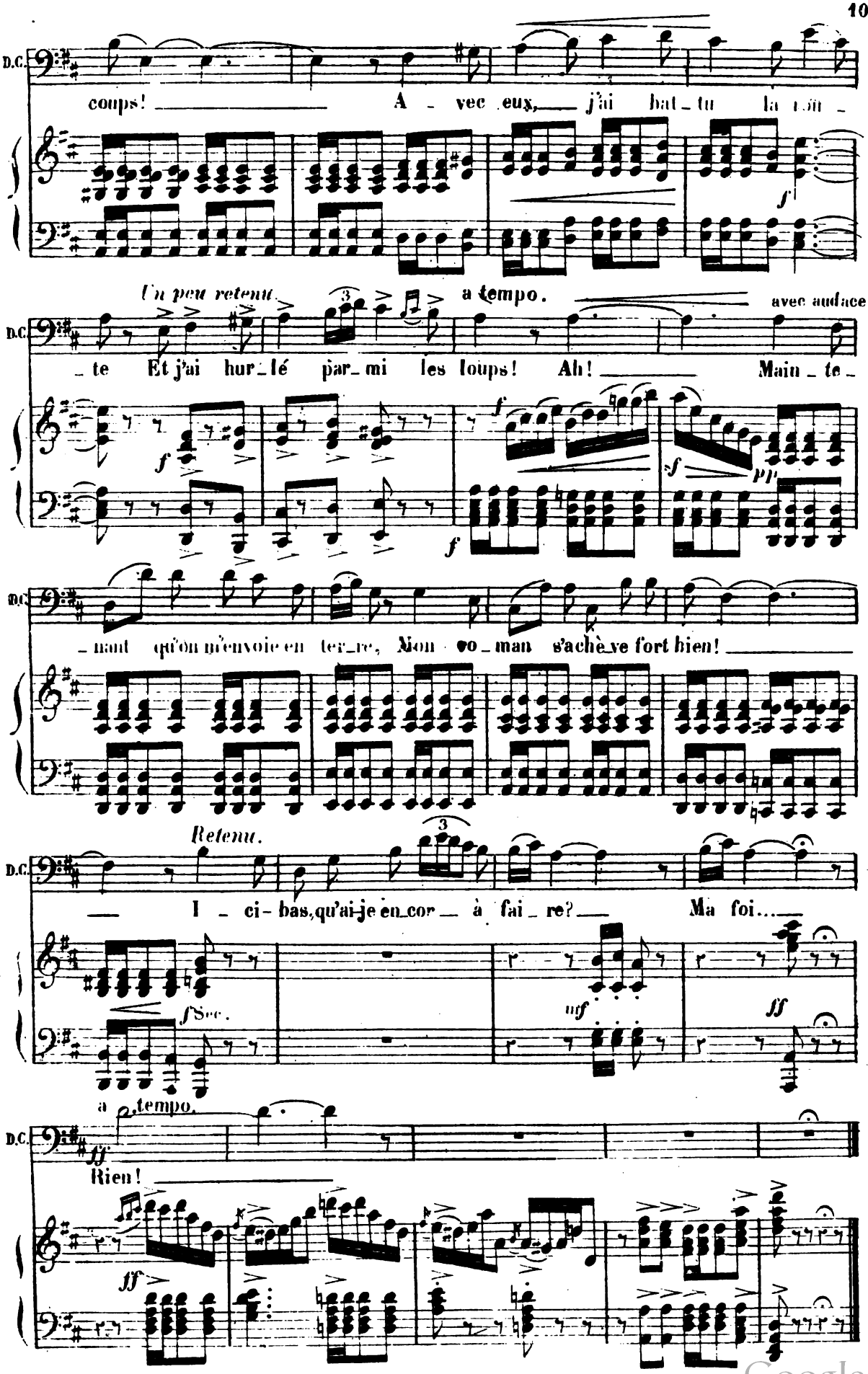

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N°. 8.

DUO.

Rép: D. JOSÉ à D. CÉSAR
Il faut tout simplement vous marier!

Allegro moderato con spirito. (104=♩)

DON CÉSAR. — Me ma_ri_er! Dieu puissant!

DON JOSÉ.

PIANO. — *ff*

D.C. — Pourquoi fai_re? Dites-moi donc un peu pourquoi!

D.J. — Je ne sau_

fp — *f* *p*

légèrement.

D.C. — Vraiment? Un mystè_re? morbleu! vous vous mo_quez de

D.J. — _rais ... C'est un mys_tè_re...

f

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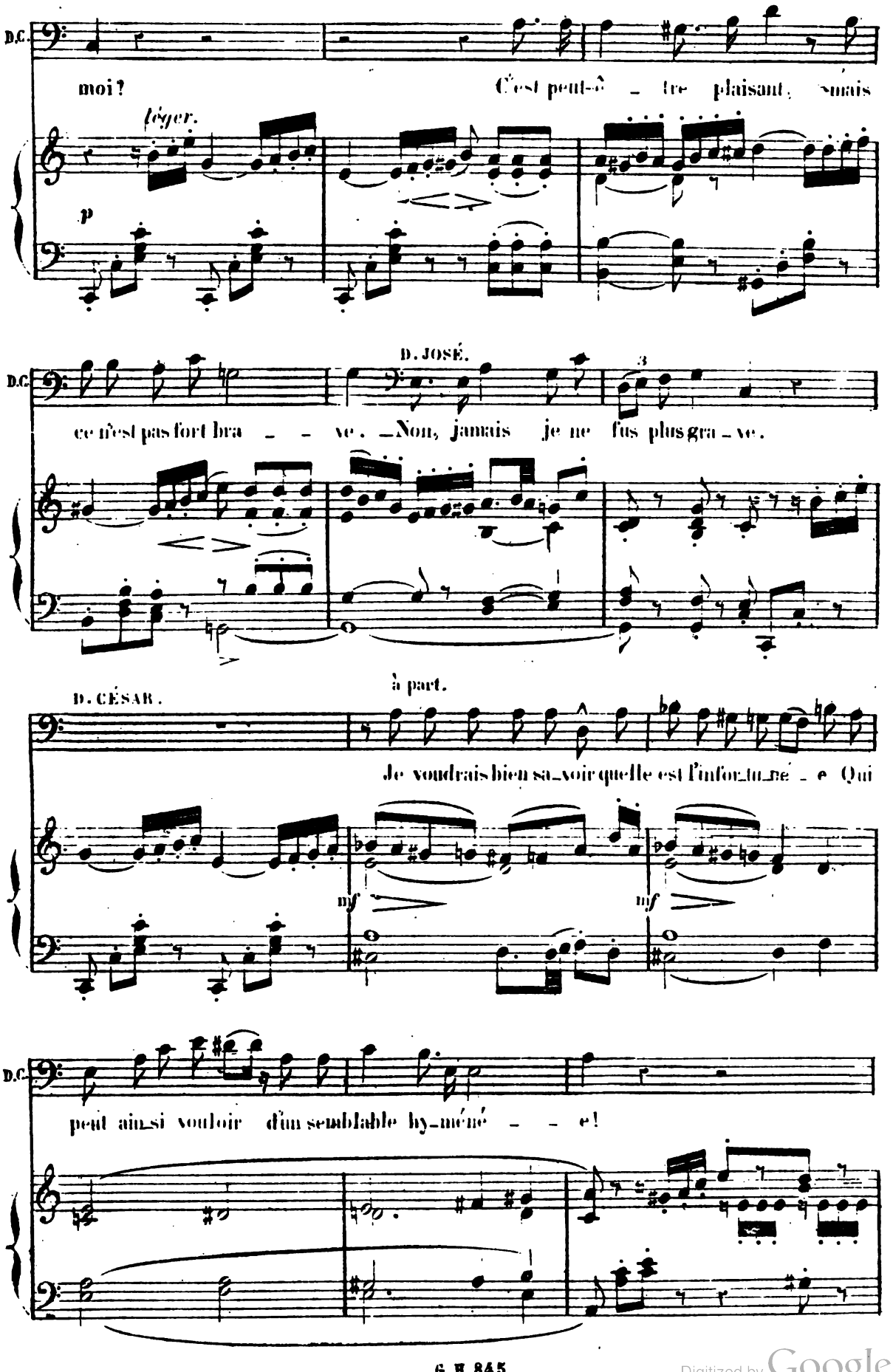

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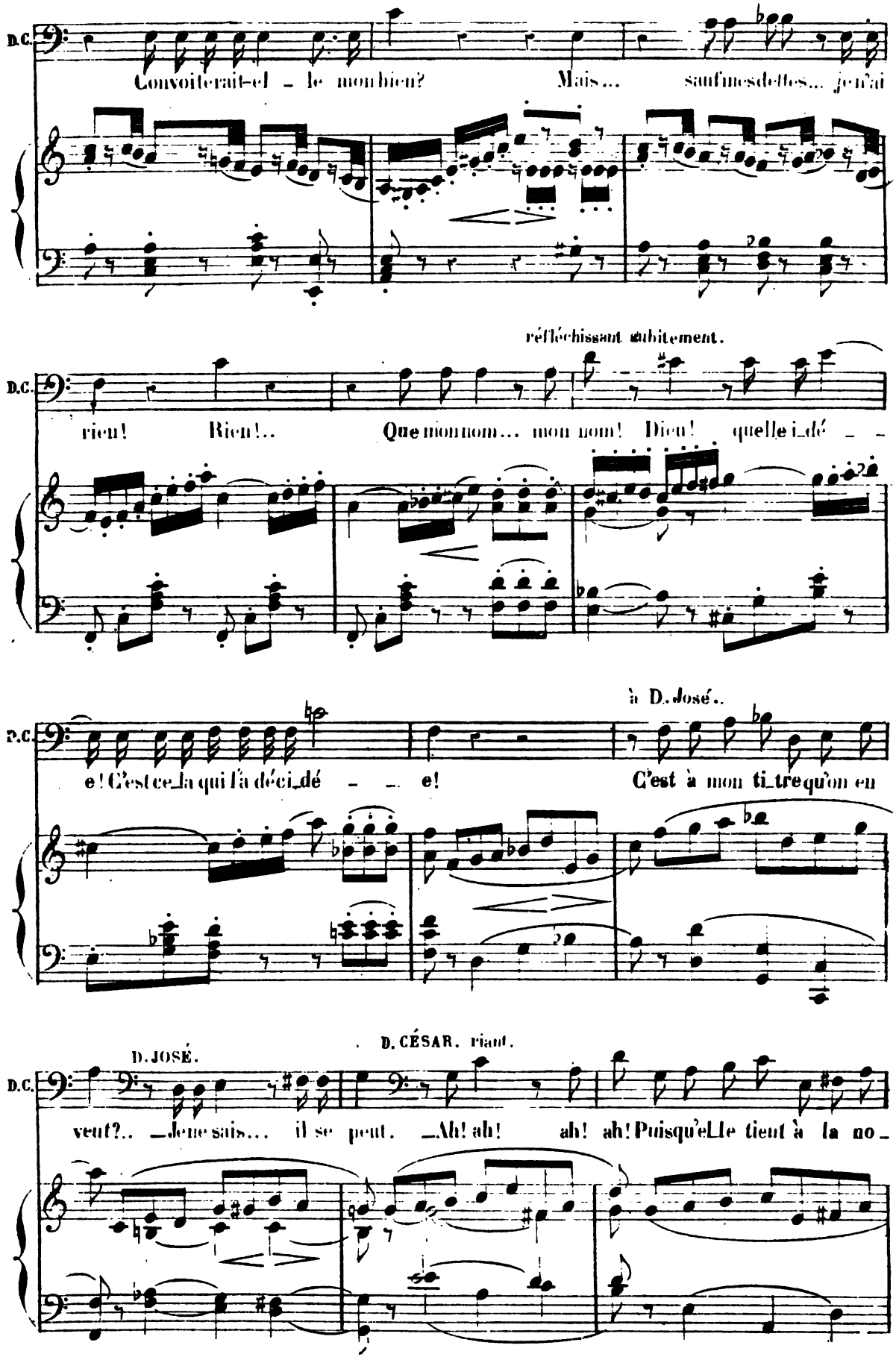

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senza rigore. *à volonté.*

D.C. – bles_se, Eh bien! – eh bien! qu'elle soit donc Comtes – se. Puisqu'elle tient à la so_

f *suivez.*

rit. **Allegro.** (♩=112) *à part, avec une*

D.C. – bles – se, Qu'elle soit donc Comtes – – se! Ma_ri_é!

ff *suivez.* *ff* *mf*

explosion comique.

D.C. Le diable m'em_por – te, Si jamais Je croy_ais, Je croyais Fi_nir de la

D. JOSÉ. *à part.*

D.J. Fusil_lé! C'est bien de la sor – te. Je l'em – por – –

p

D.C. sor – te! Un hymen, Puis l'on m'ex_pé – di – e! O des_tin, Quelle

D.J. – te! Un a_men! Vite on l'ex_pé_di – e!

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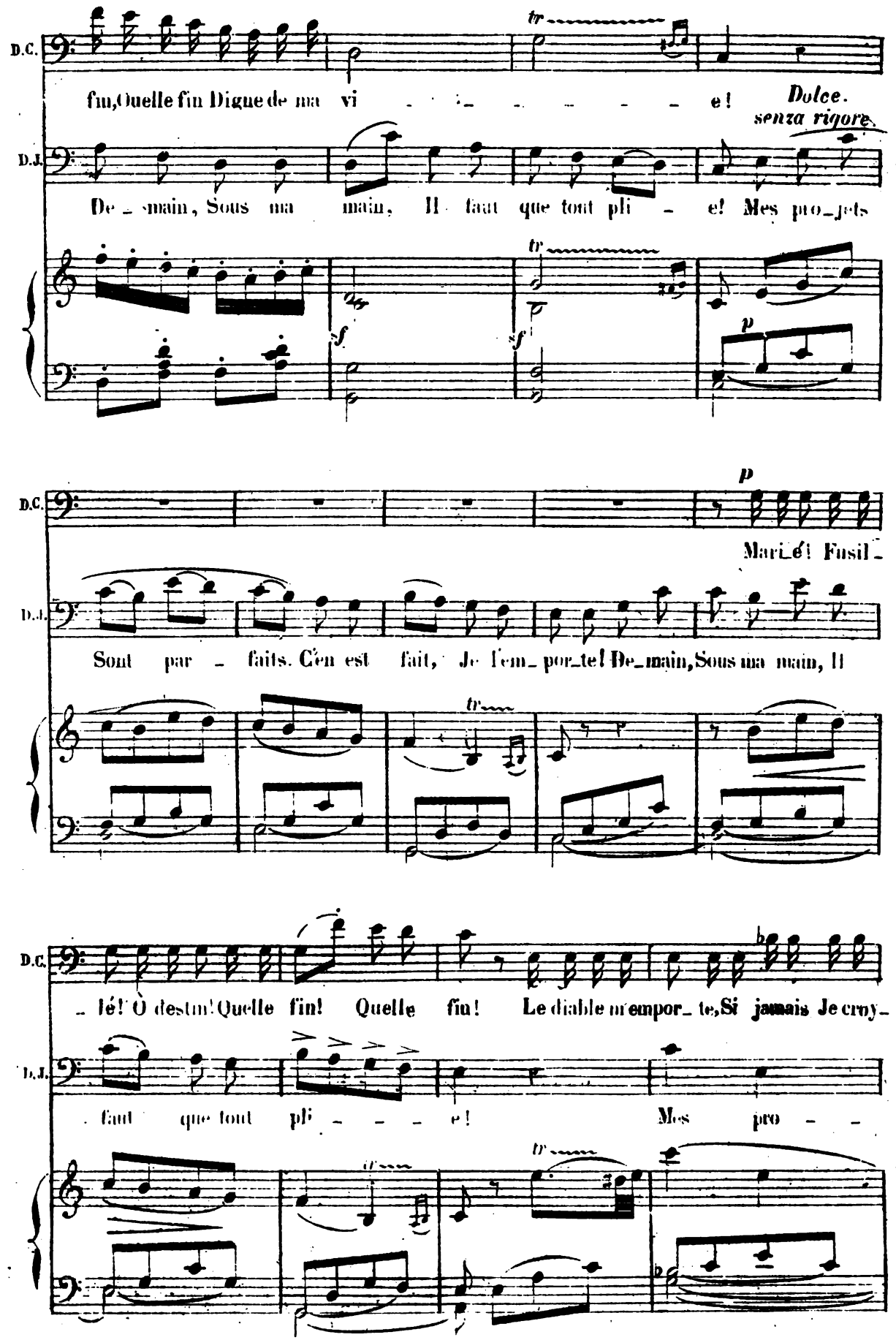

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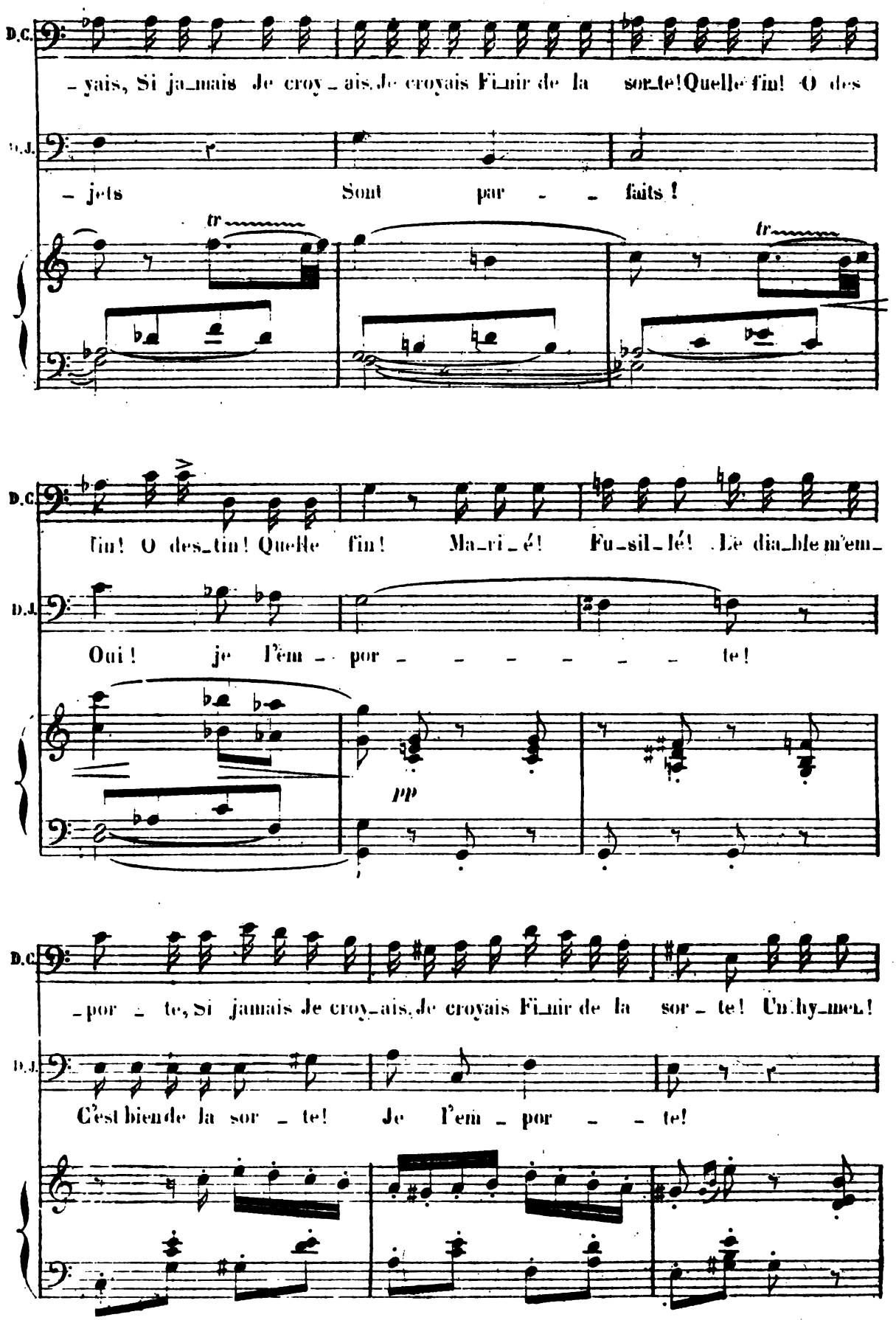

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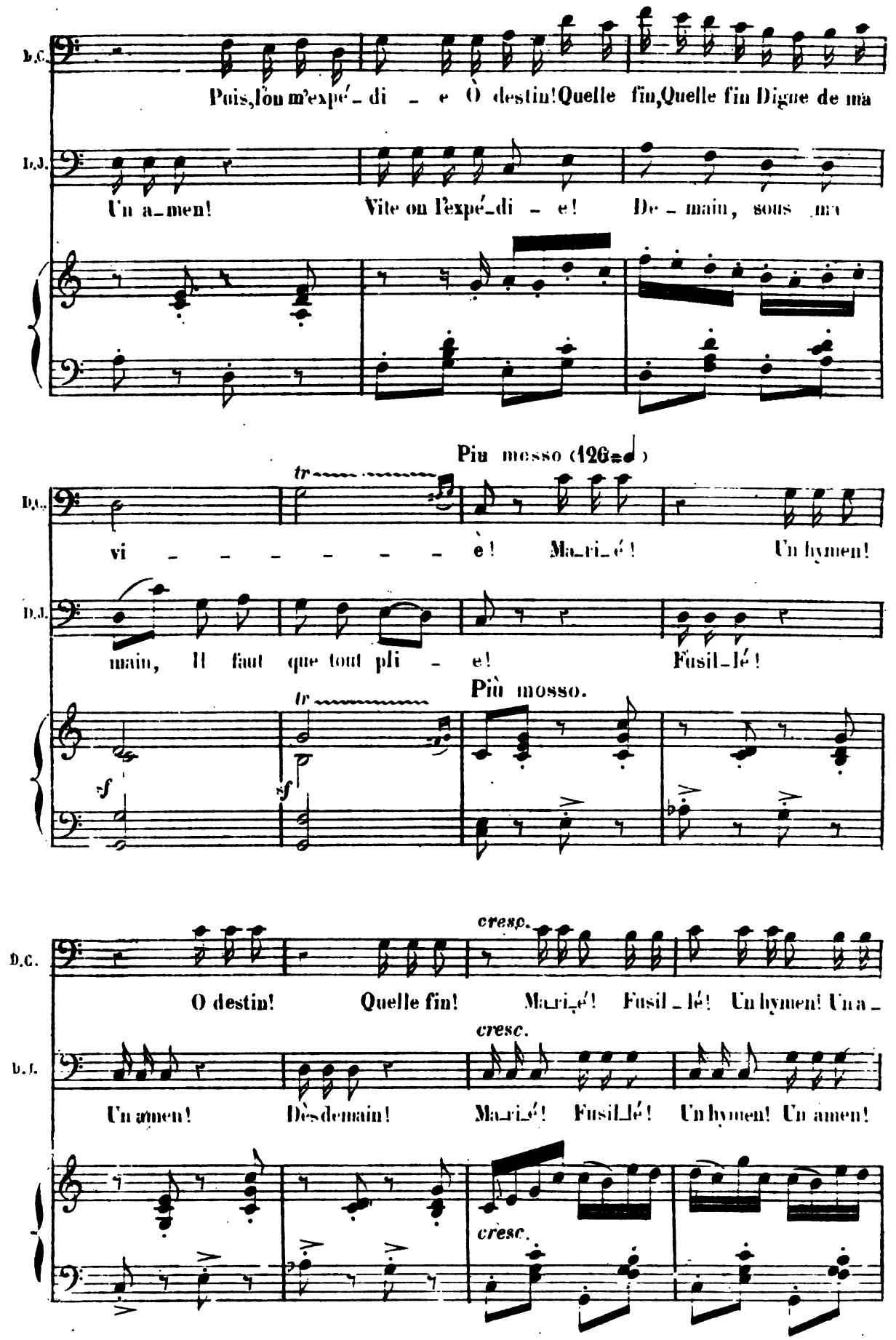

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D.C.

_men! Quelle fin vraiment Di_gne de ma vi _ _ e!

D.J.

Et demain, Sous ma main, Il faut que tout pli _ _ e!

tr tr f ff

Stesso tempo. (126 = ♩)

D. CÉSAR à D. JOSÉ.

Ma fi_an_

p tr pp

D.C.

_cée, est-elle au moins jeune et jo_li _ e? jo_li _ e?

pp

D. JOSÉ.
un peu embarrassé.

_Je l'i_

f p

D.J.

D. CÉSAR.

_gno _ re... Si c'est ain_si, Mon très cher, je la vois, je la vois d'i _ ci!..

sf f suivez.

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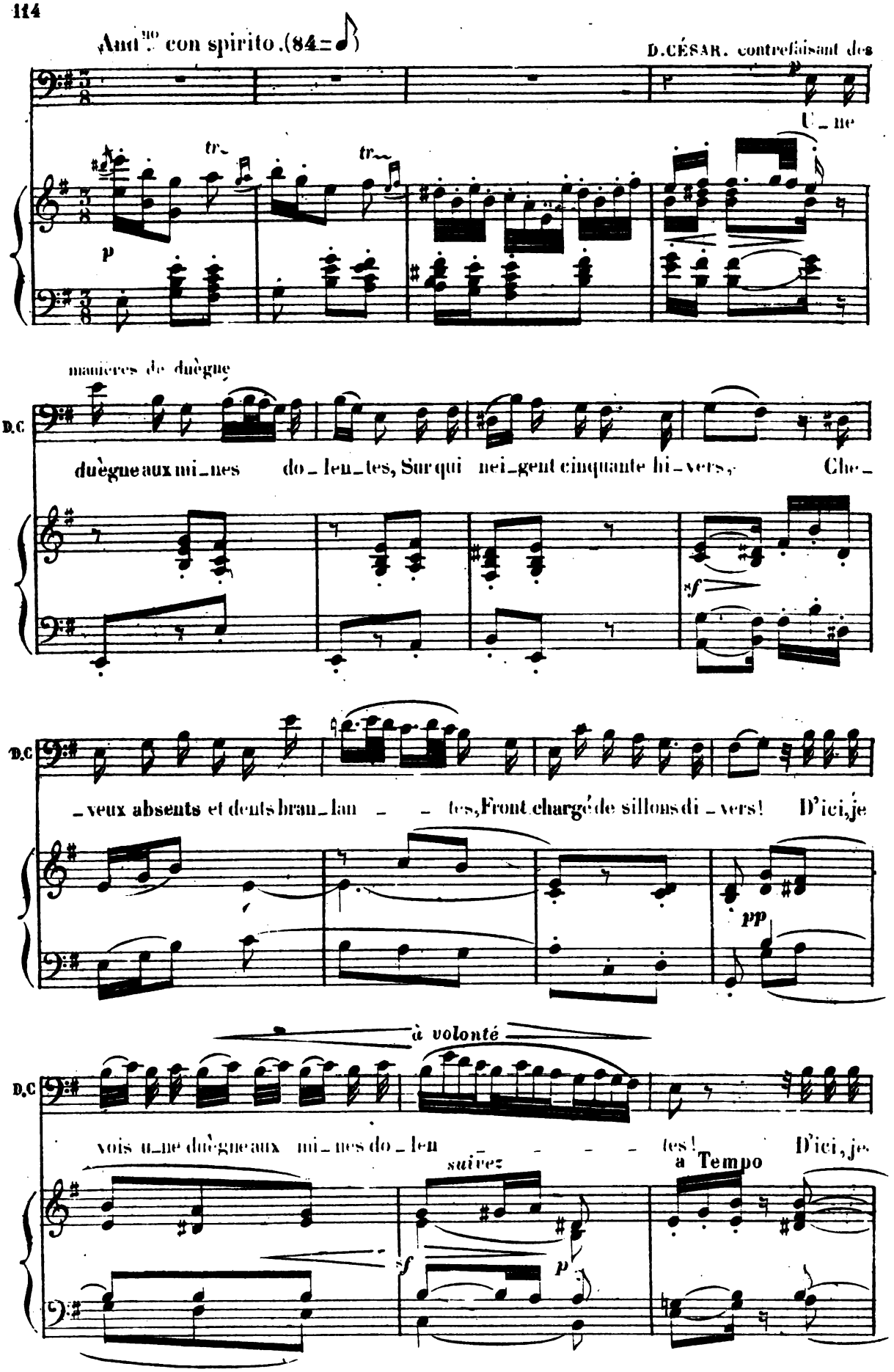

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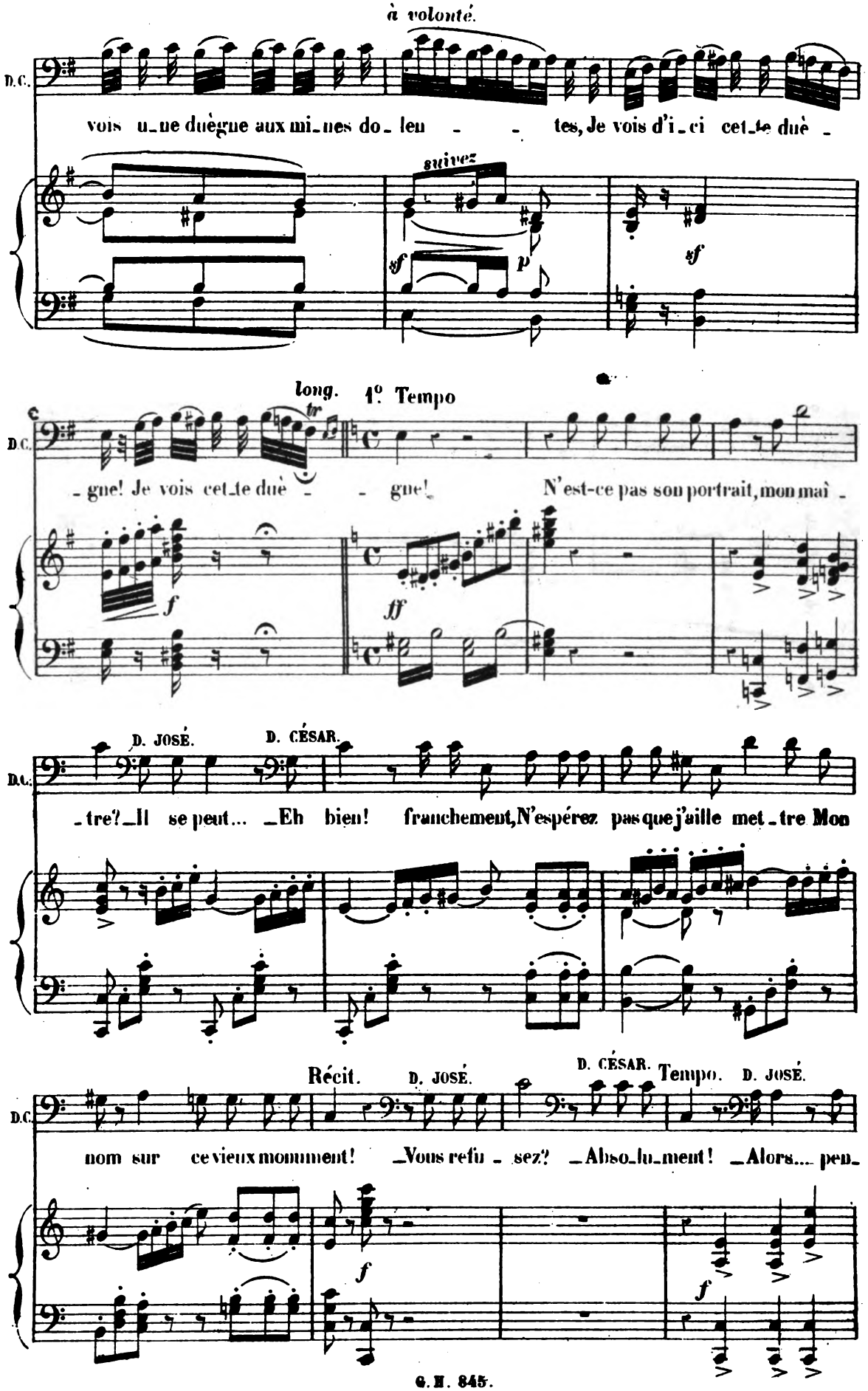

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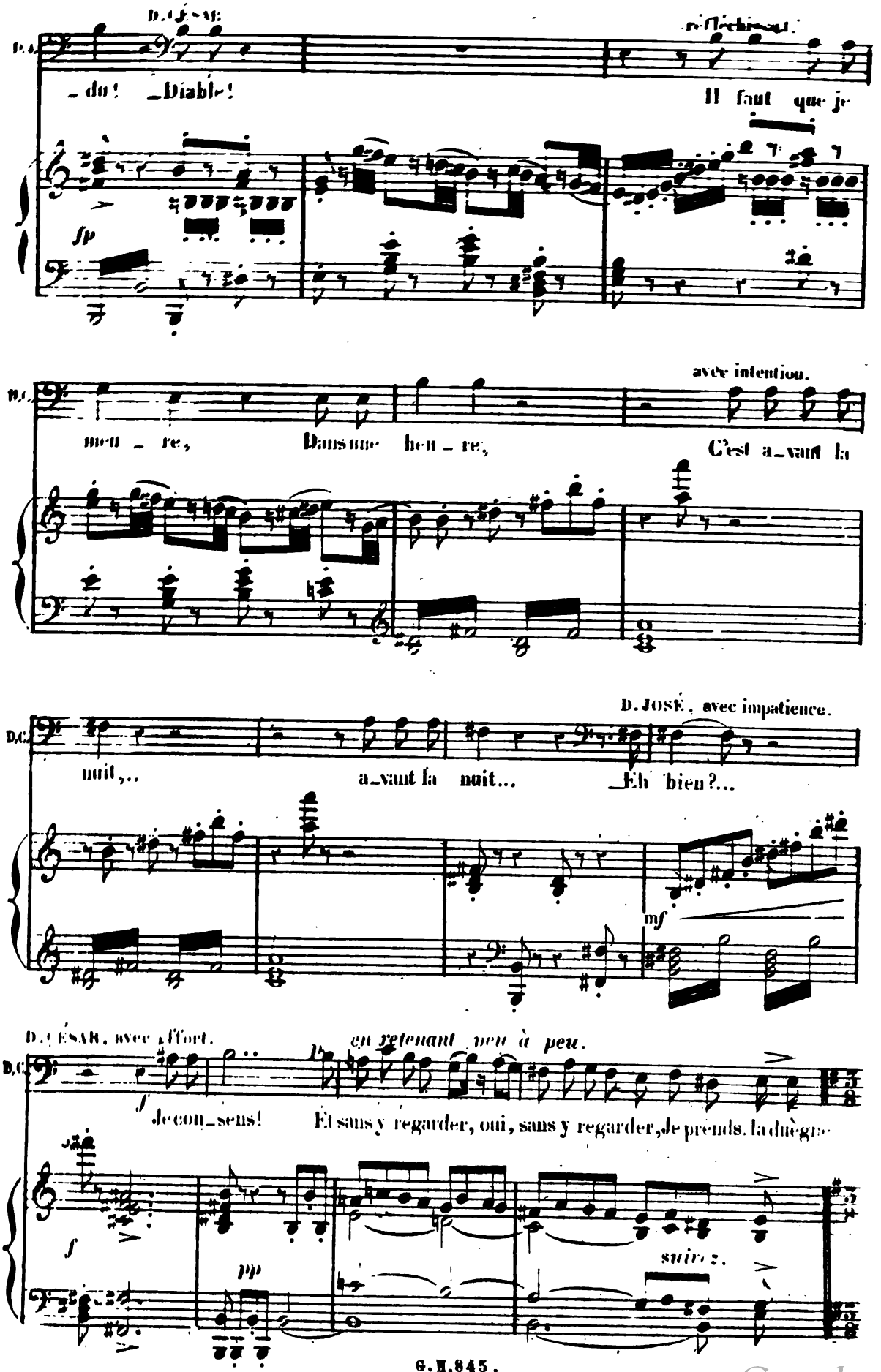

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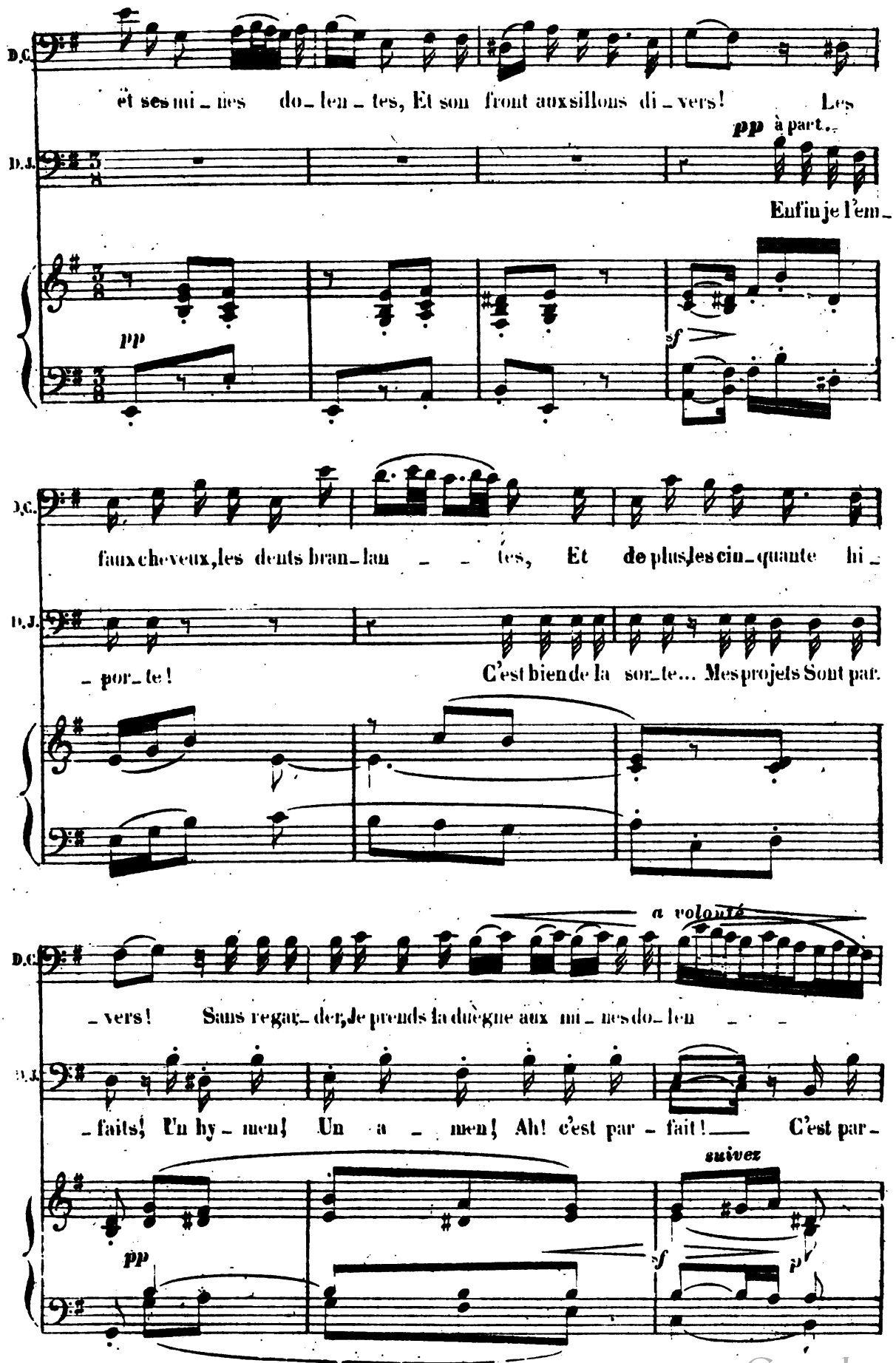
Andantino Tempo 1°



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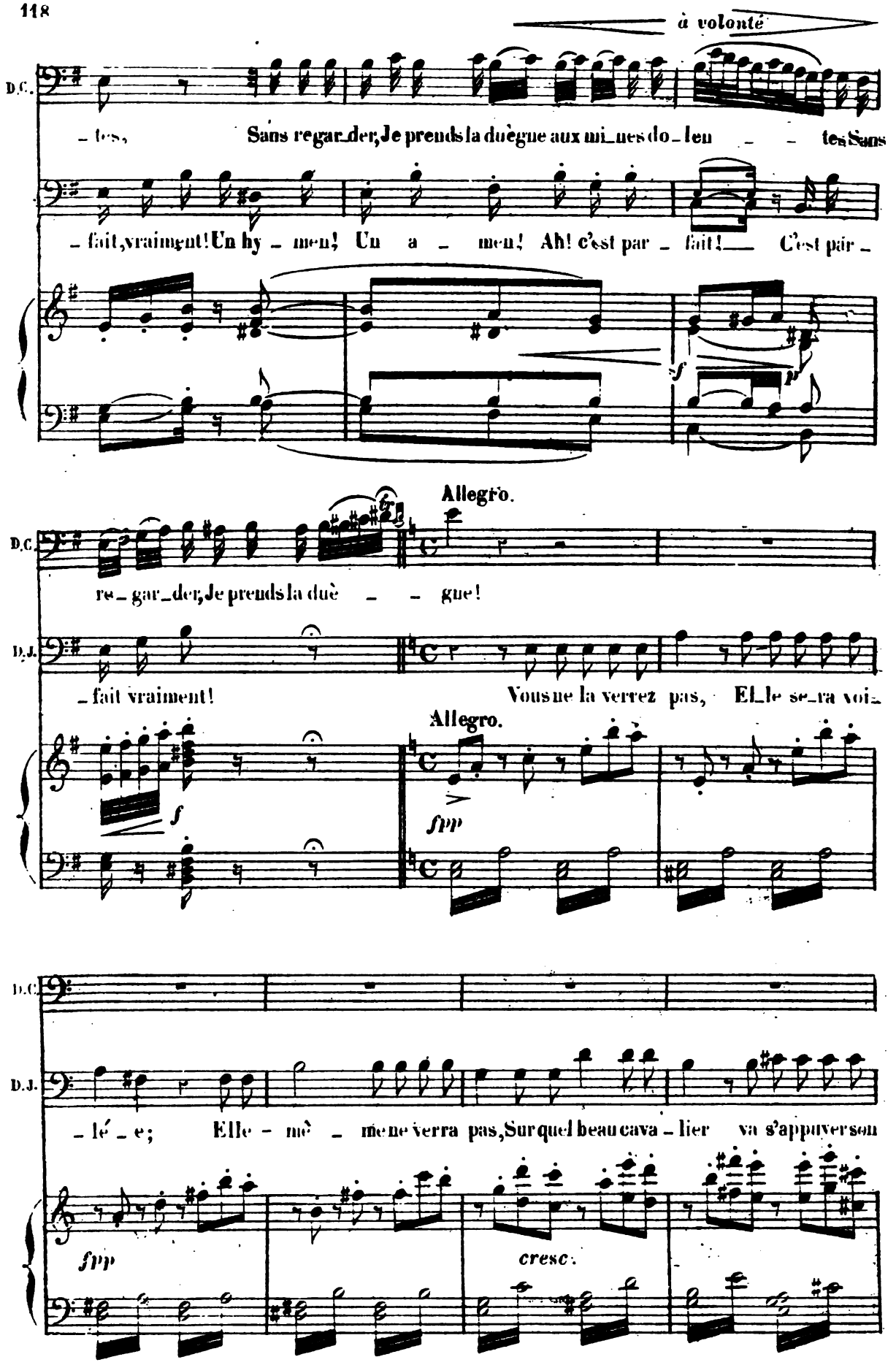

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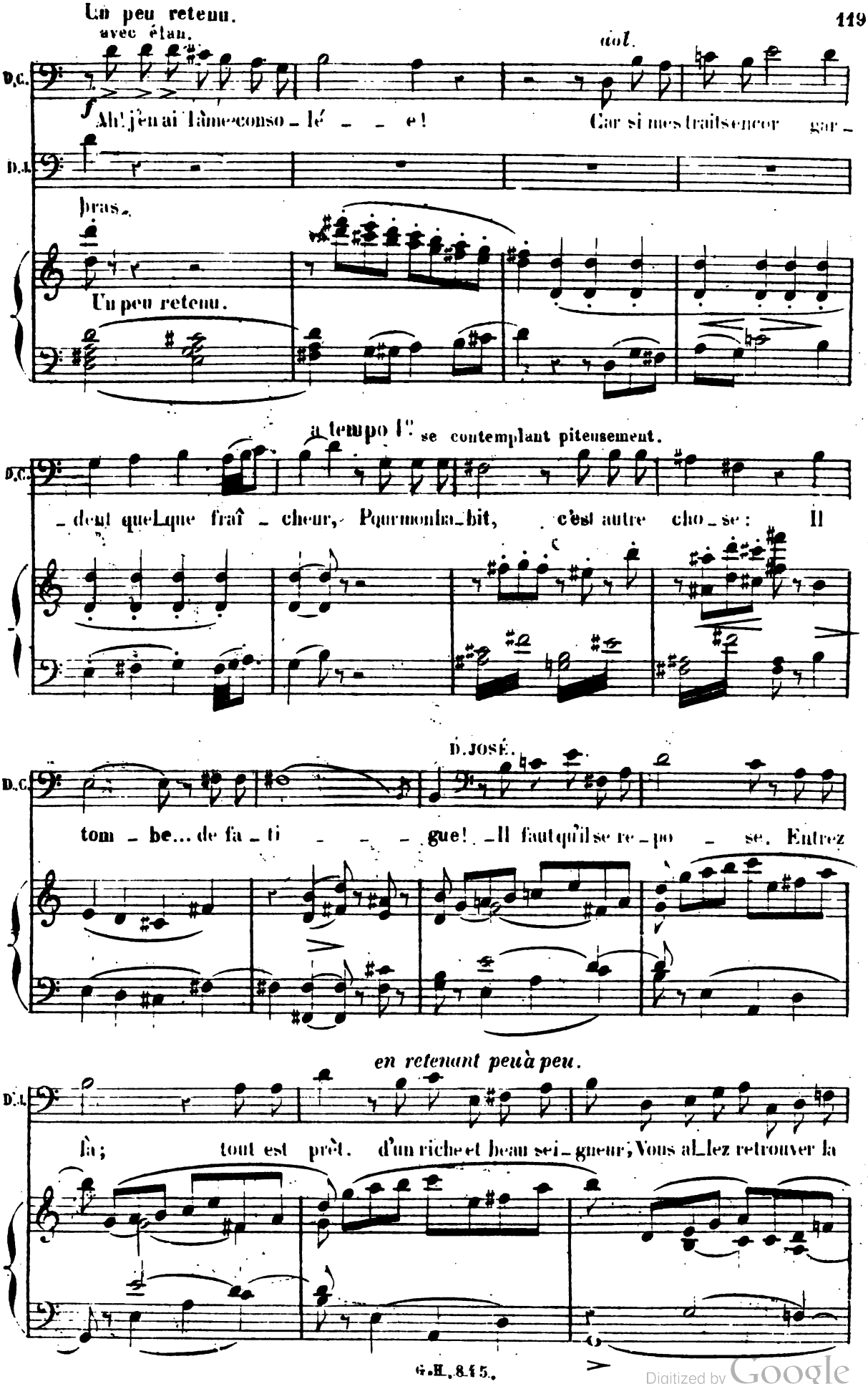

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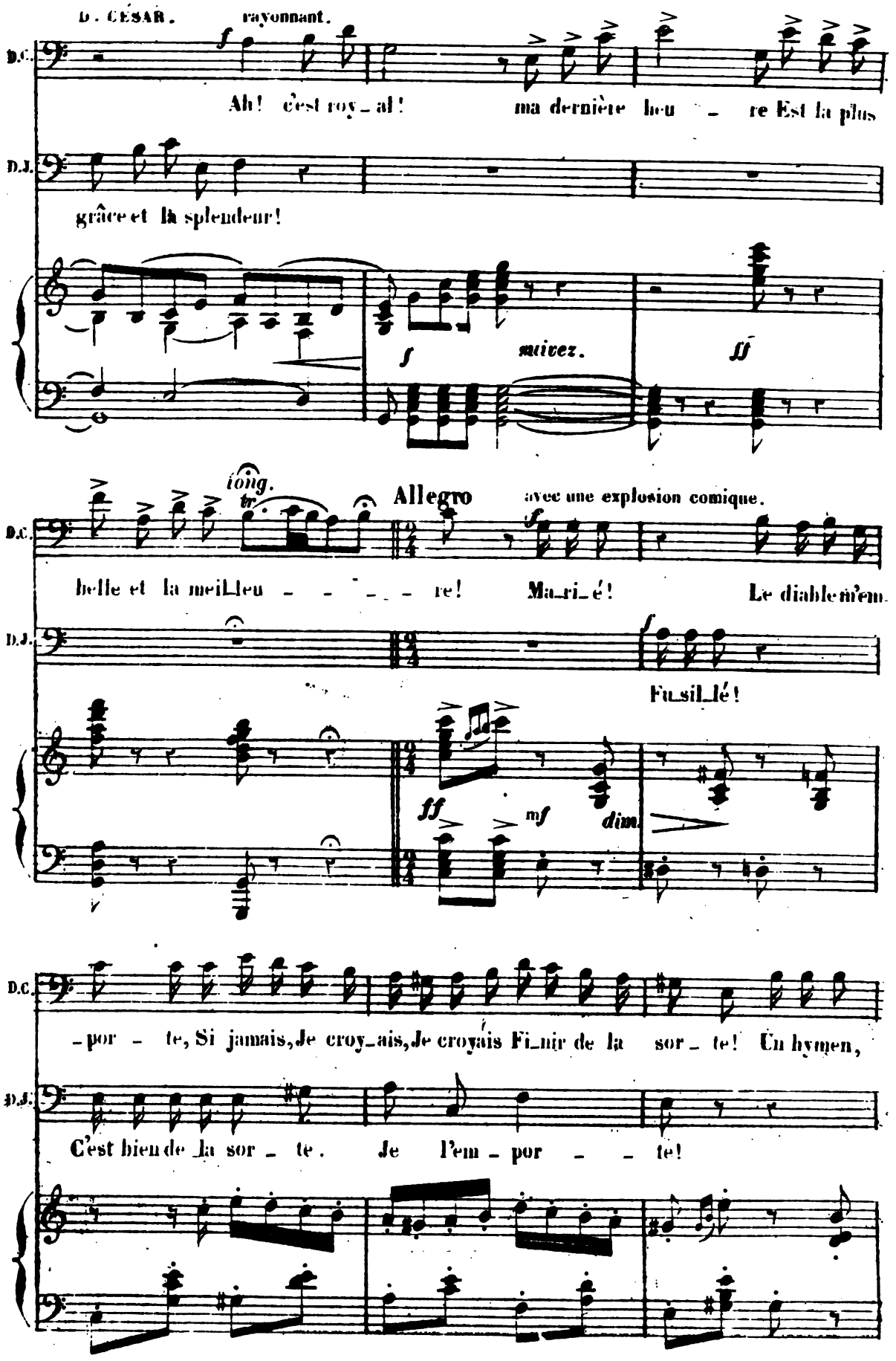

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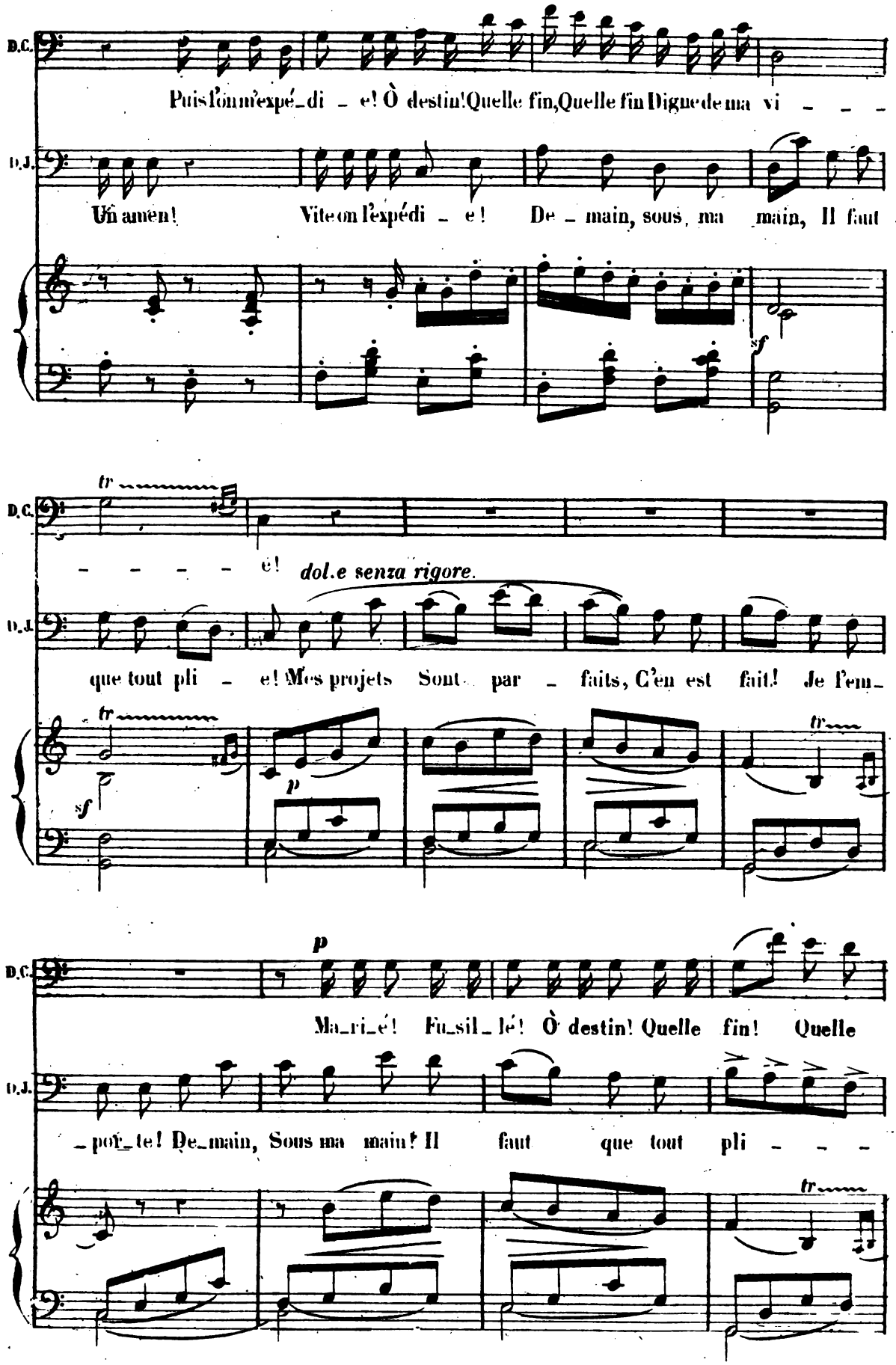

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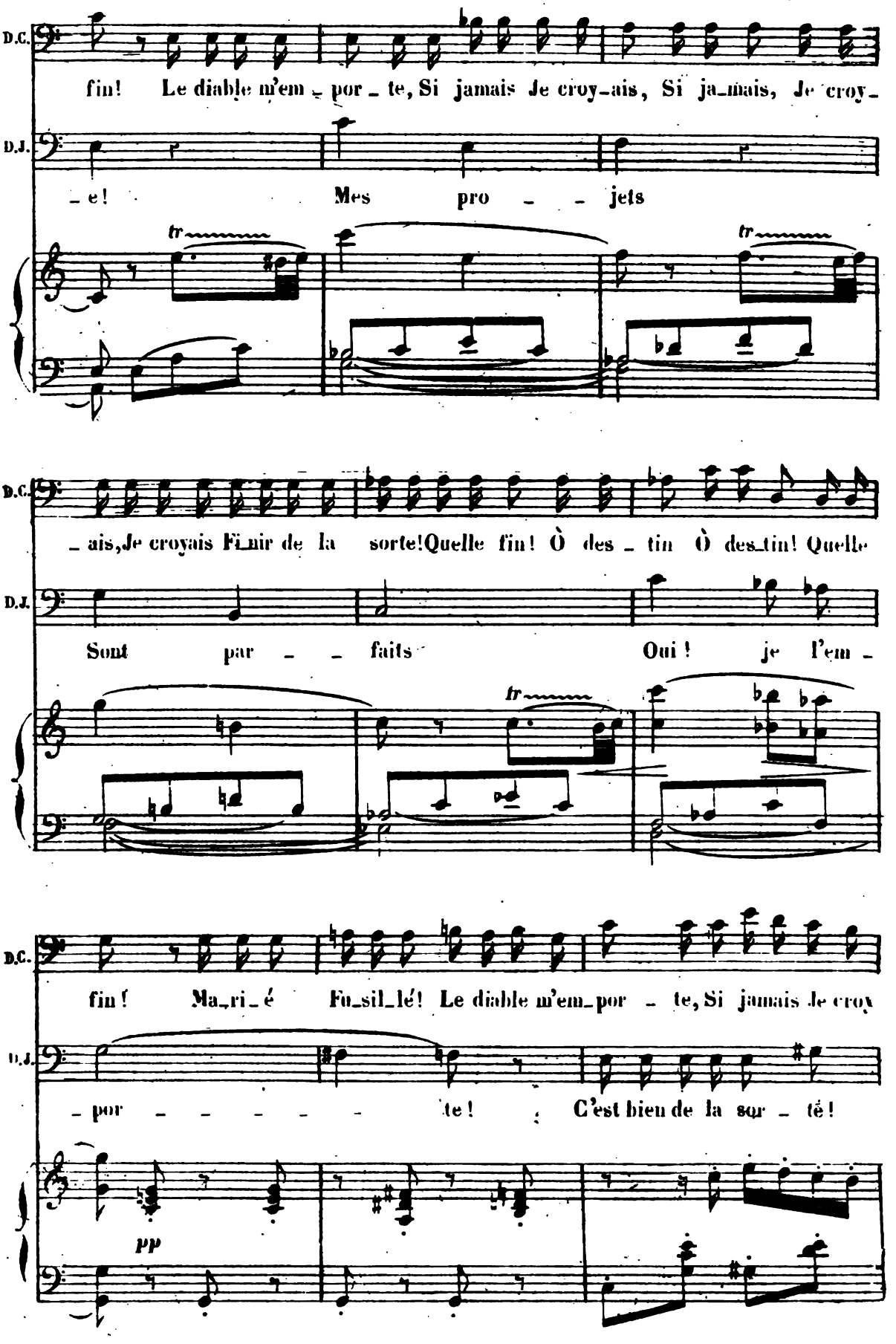

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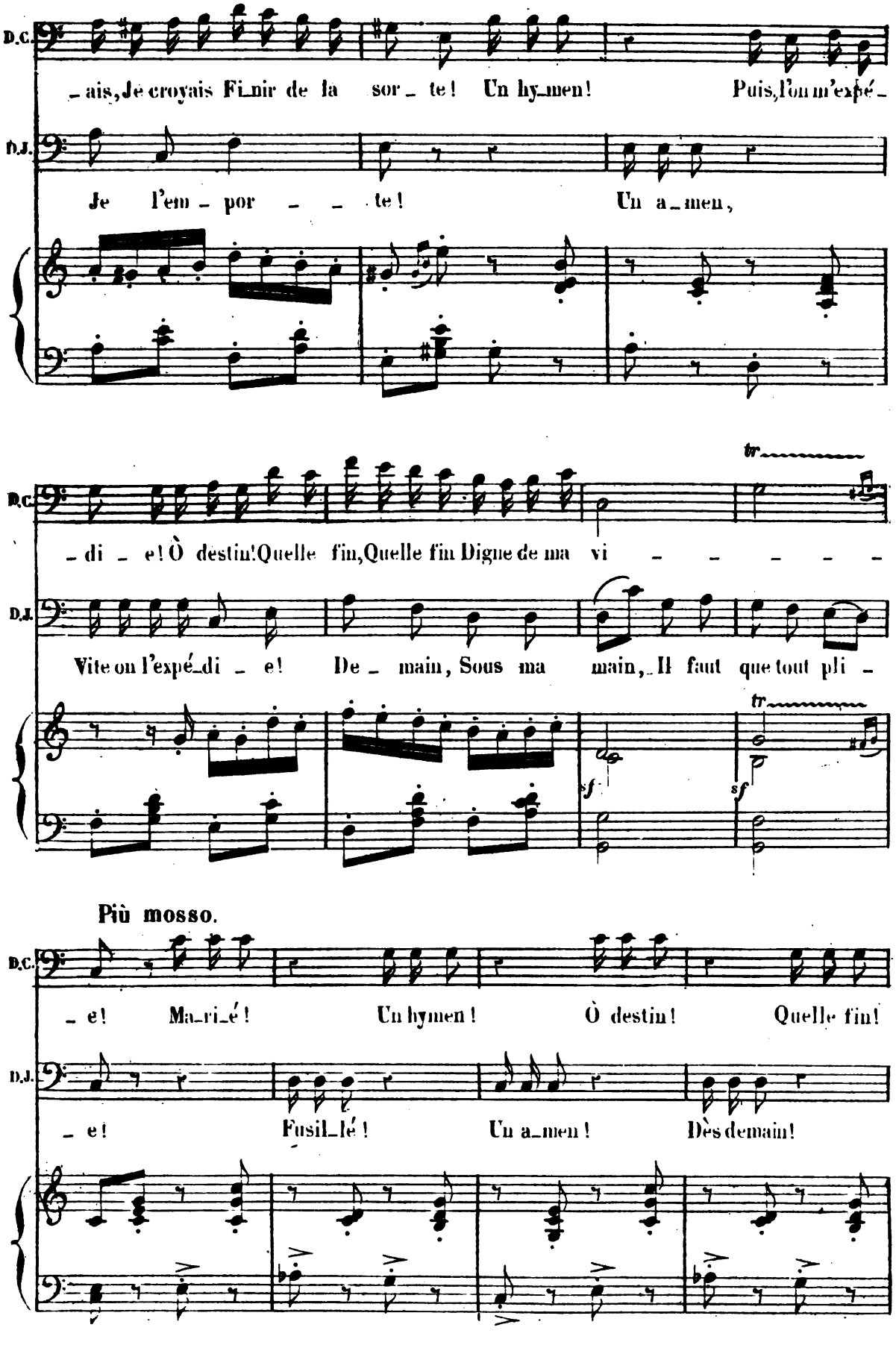

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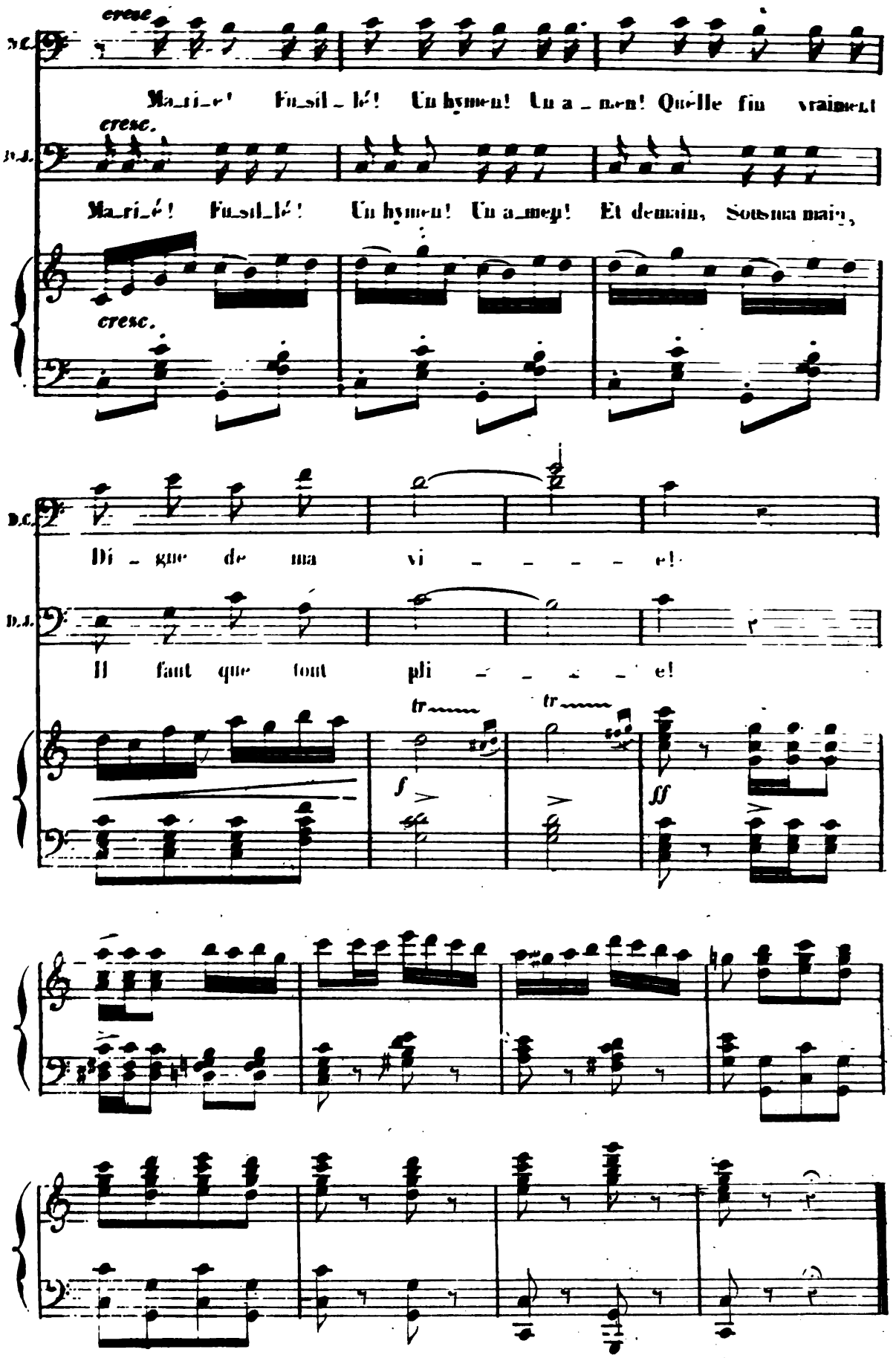

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N° 9.

CHANSON de MATALOBOS.

Rép: LAZARILLE à DE JOSE.
Monseigneur, voici les arquebusiers.

All.° moderato (126 = ♩)

DON CÉSAR.

1.ers Ténors.

2.ds Ténors.

1.ers Basses.

2.des Basses.

LES SOLDATS

PIANO.

p

pp

cres - cen - - do.

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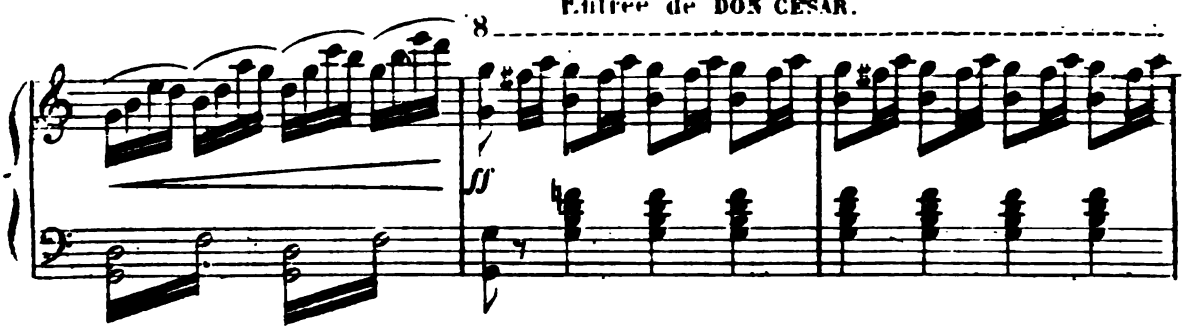
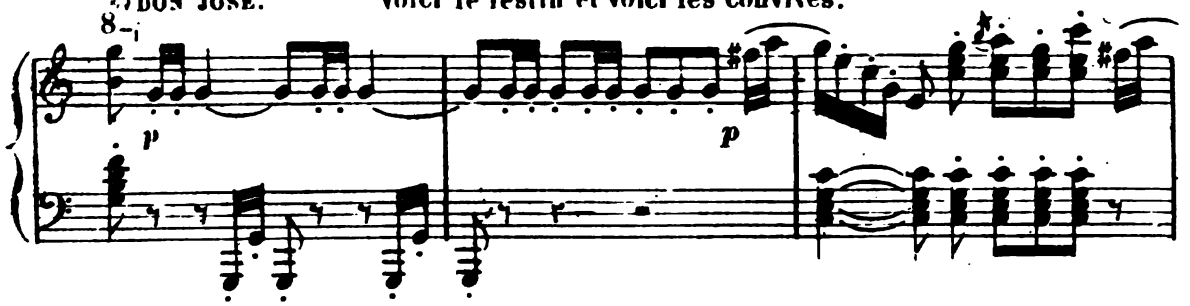
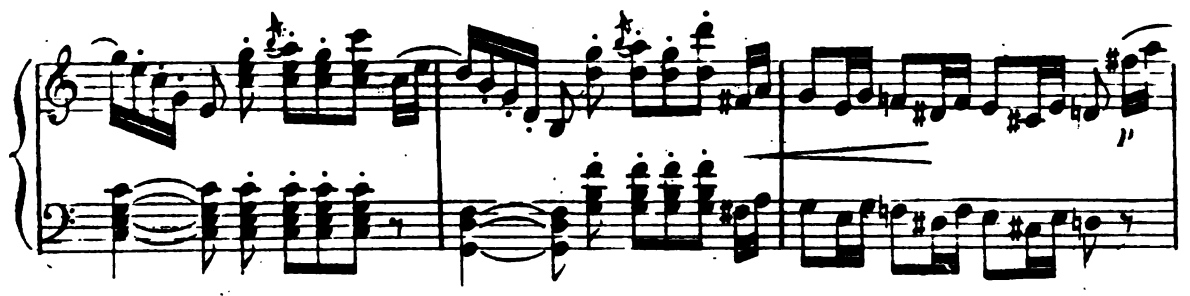
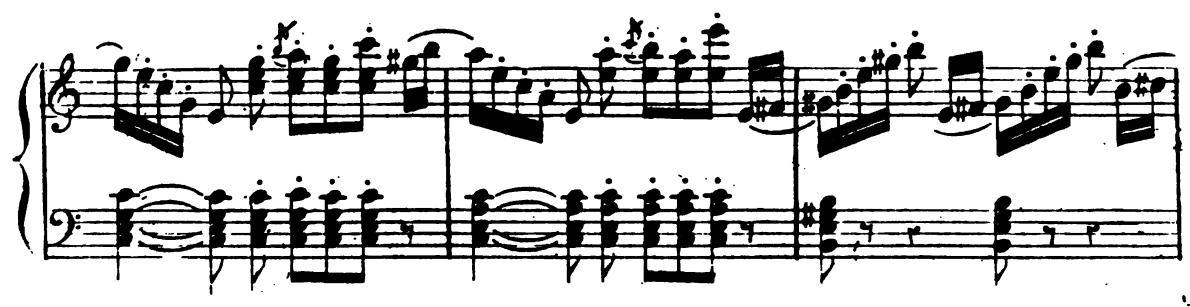
Entrée de DON CÉSAR.



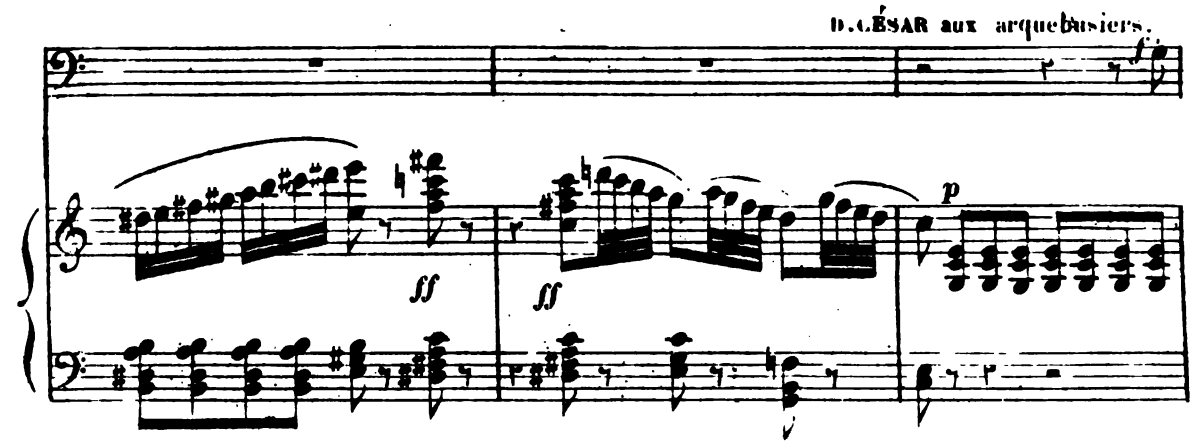
DON JOSÉ: Voici le festin et voici les convives.







D. CÉSAR aux arquebusiers.



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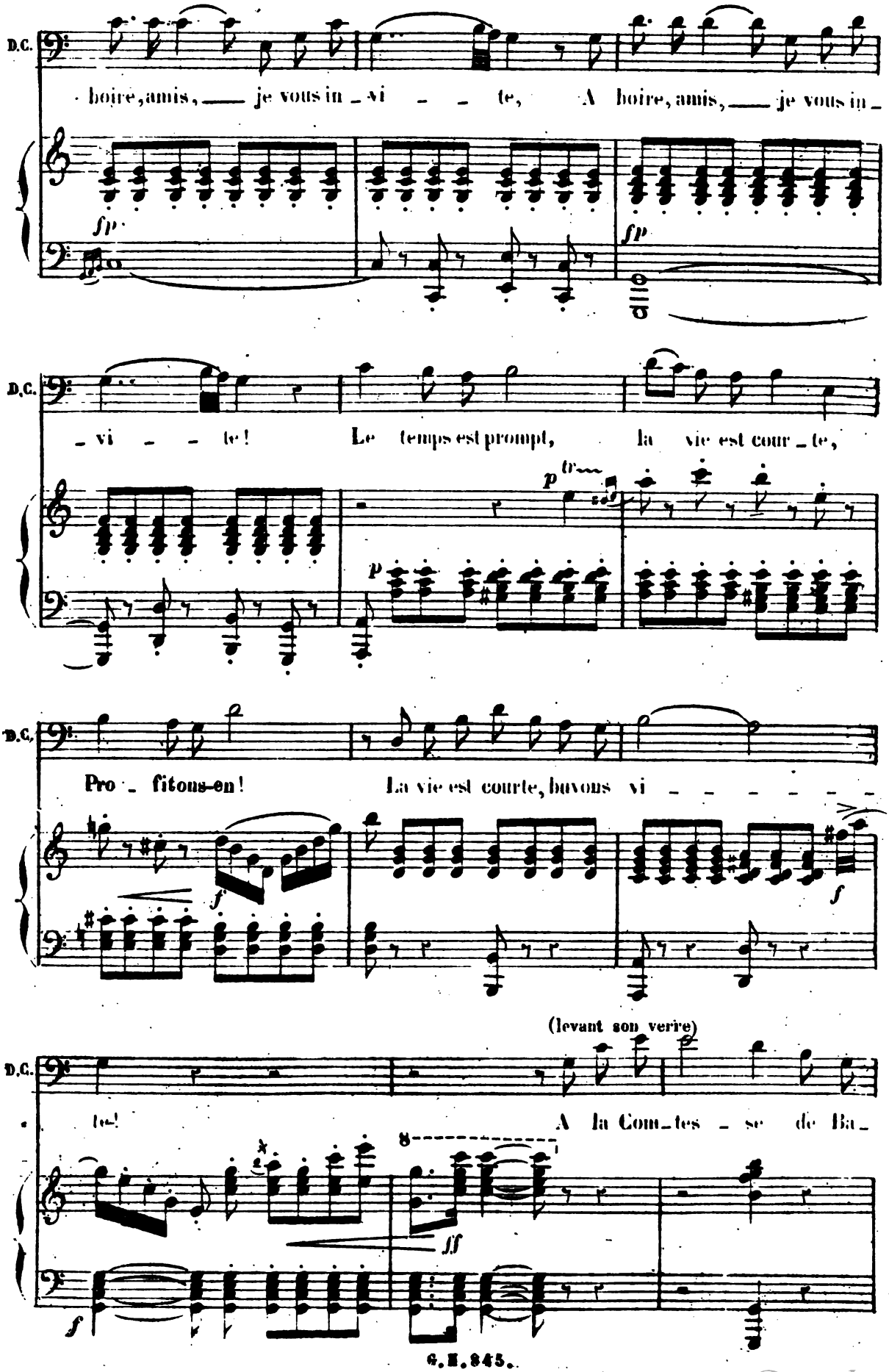

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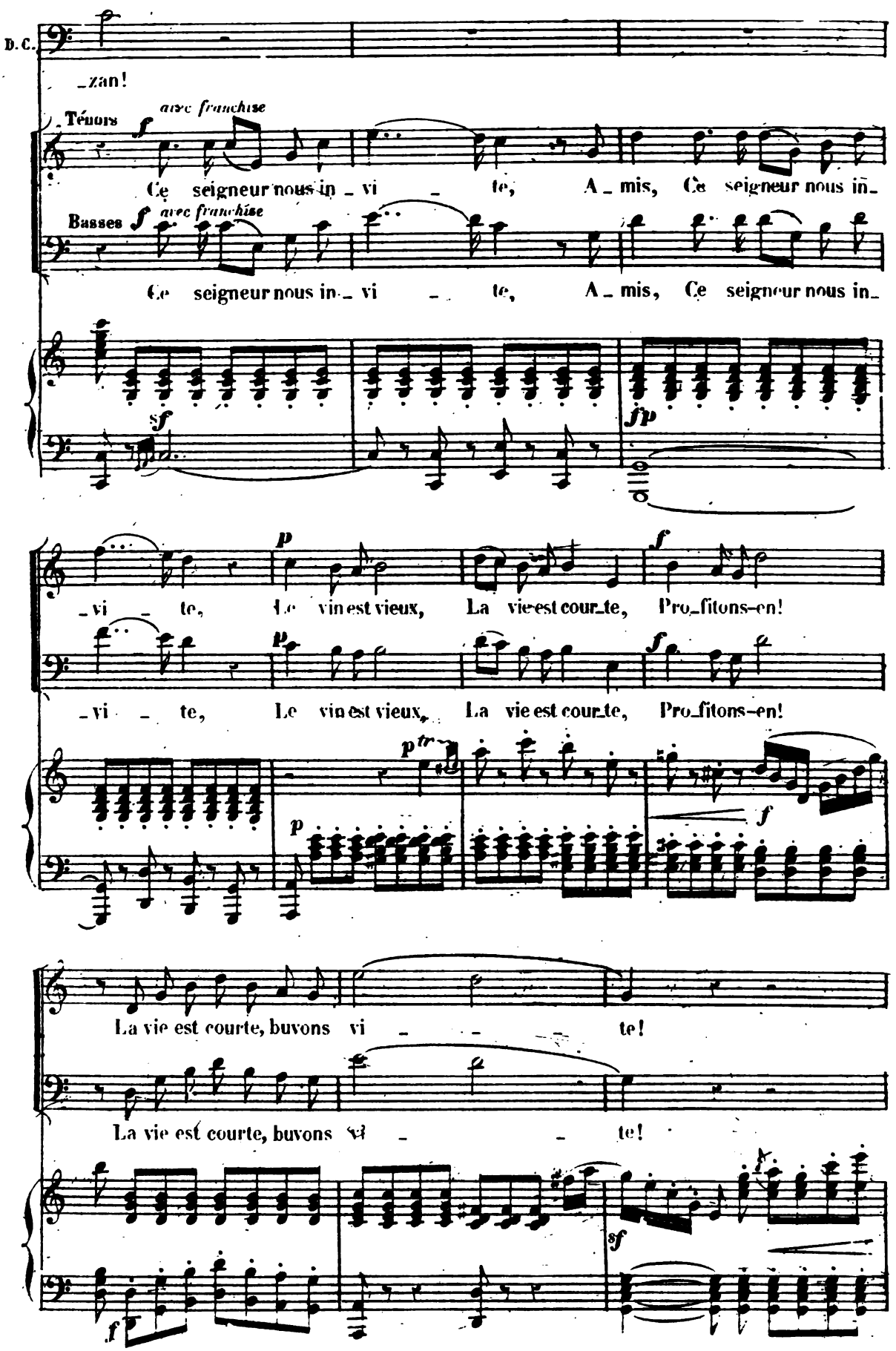

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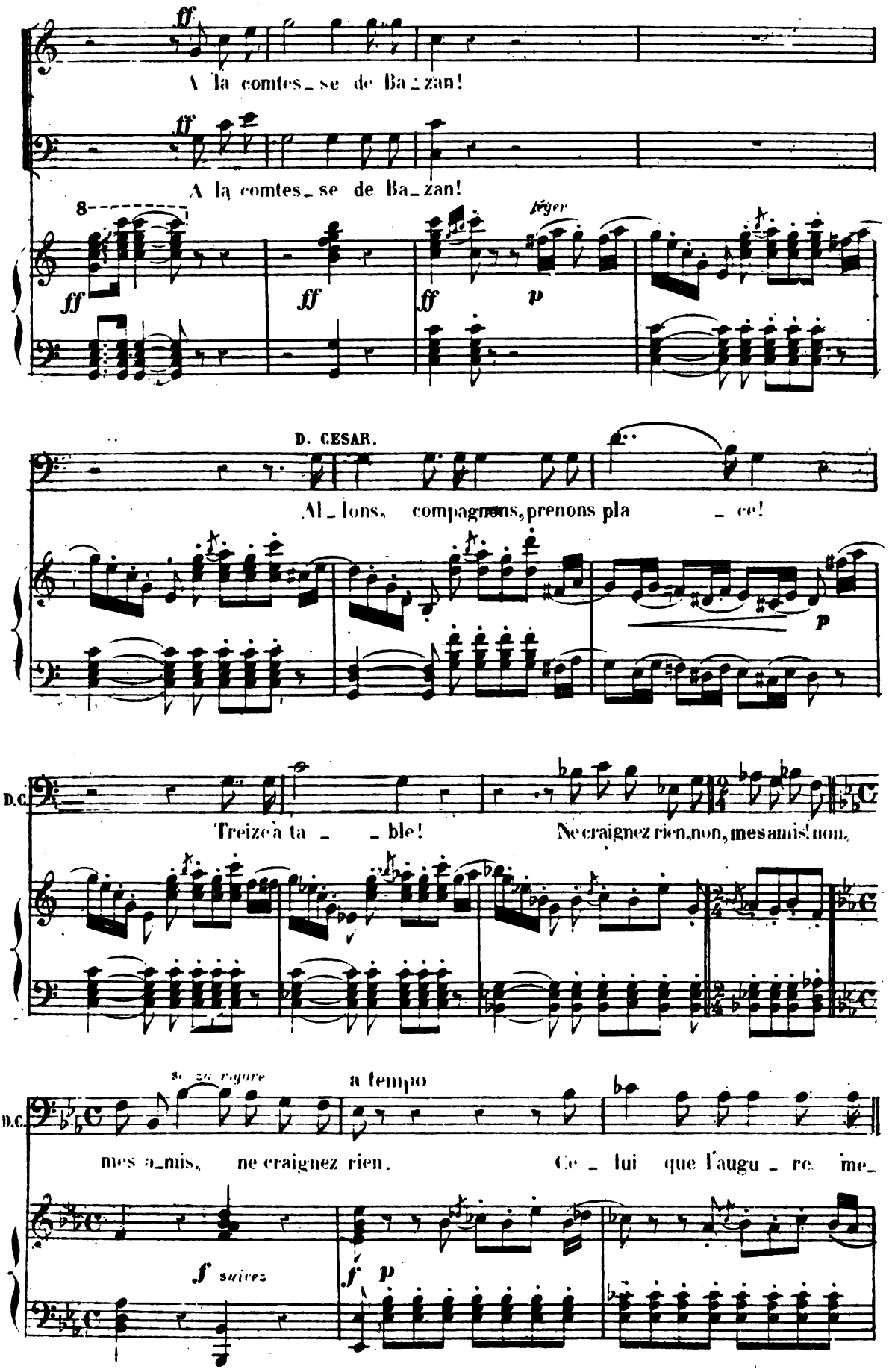

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D.C. _ nar _ ce. Par_bleu! je le connais trop bien, Je le con_

D.C. _nais, je le connais trop bien! Chantons! chan_

cresc. f

fê

D.C. _tons! pour é_gayer la fê

suivez

tempo 1°

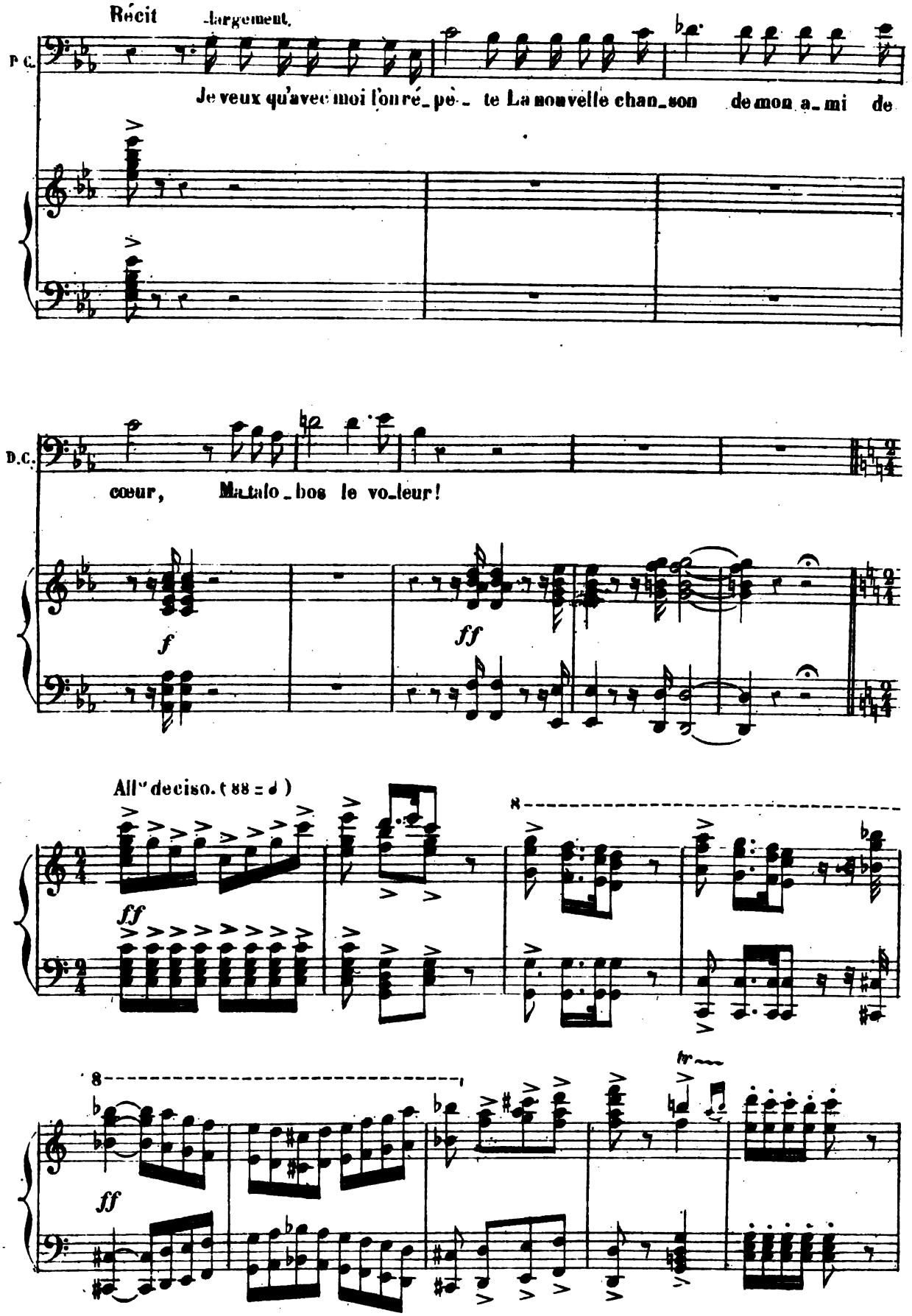
D.C. _te!

ff Chantons!

ff Chantons!

ff

Digitized by Google



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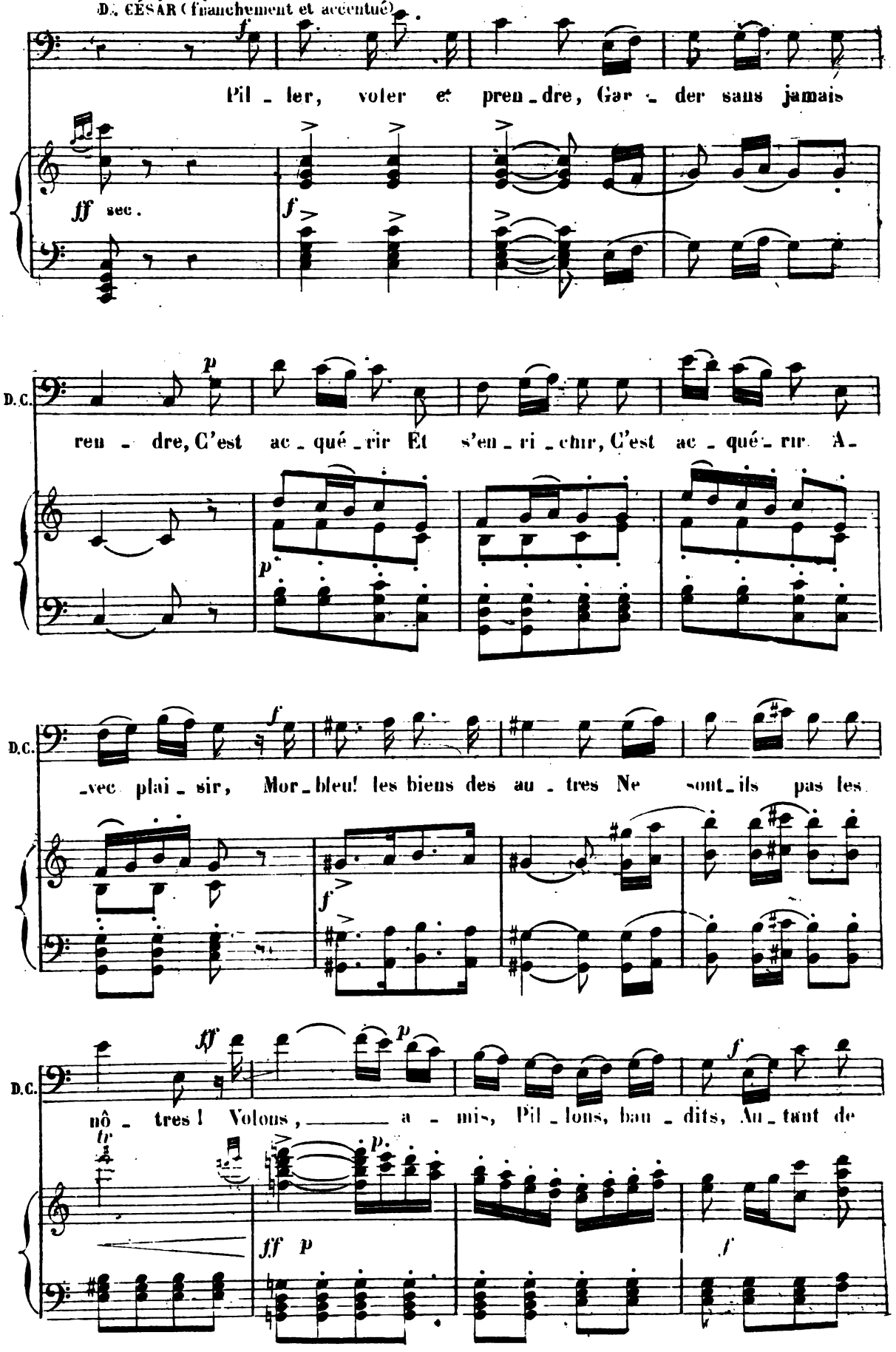
Un peu plus animé. (120 ♩)

D. CÉSAR (franchement et accentué)



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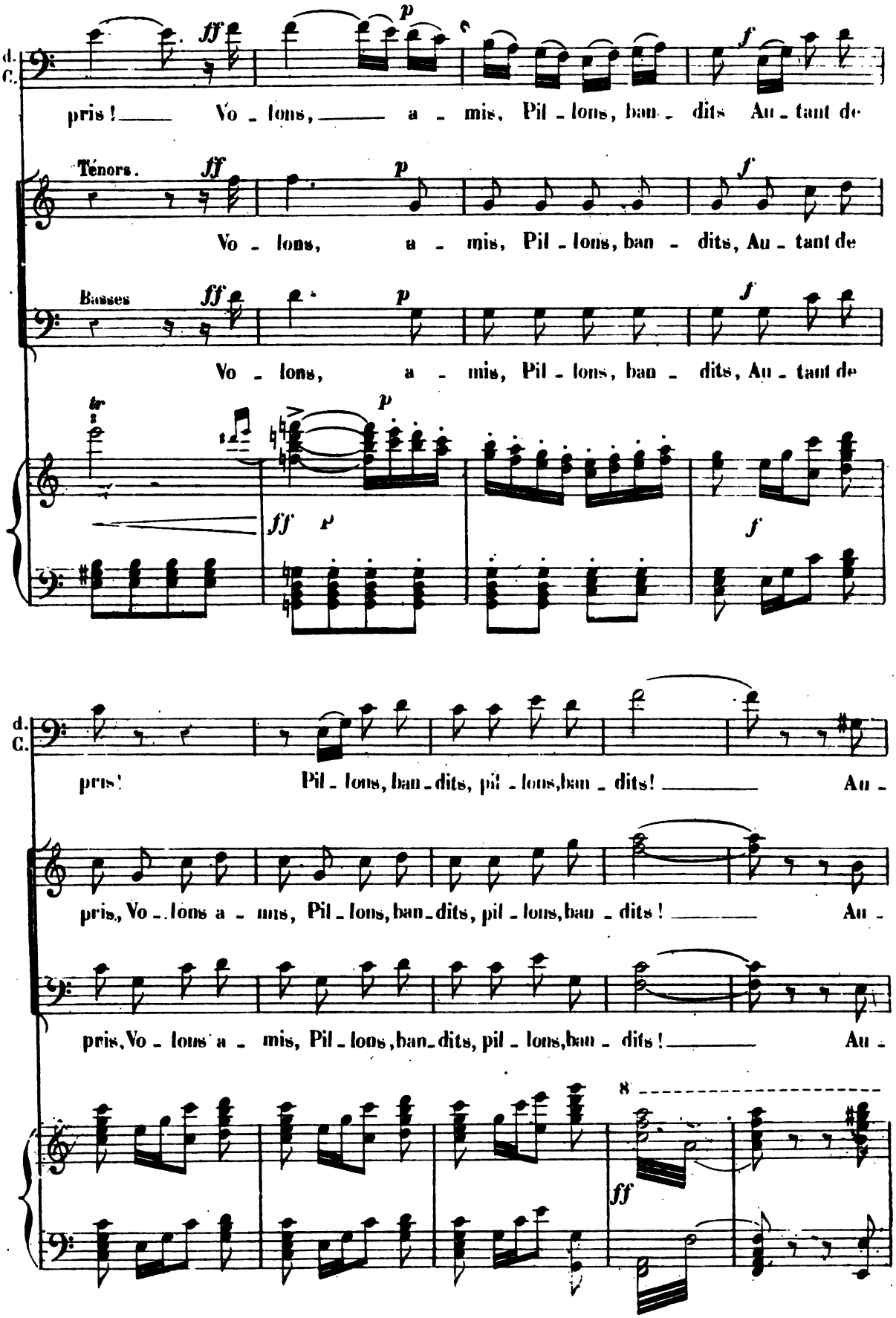

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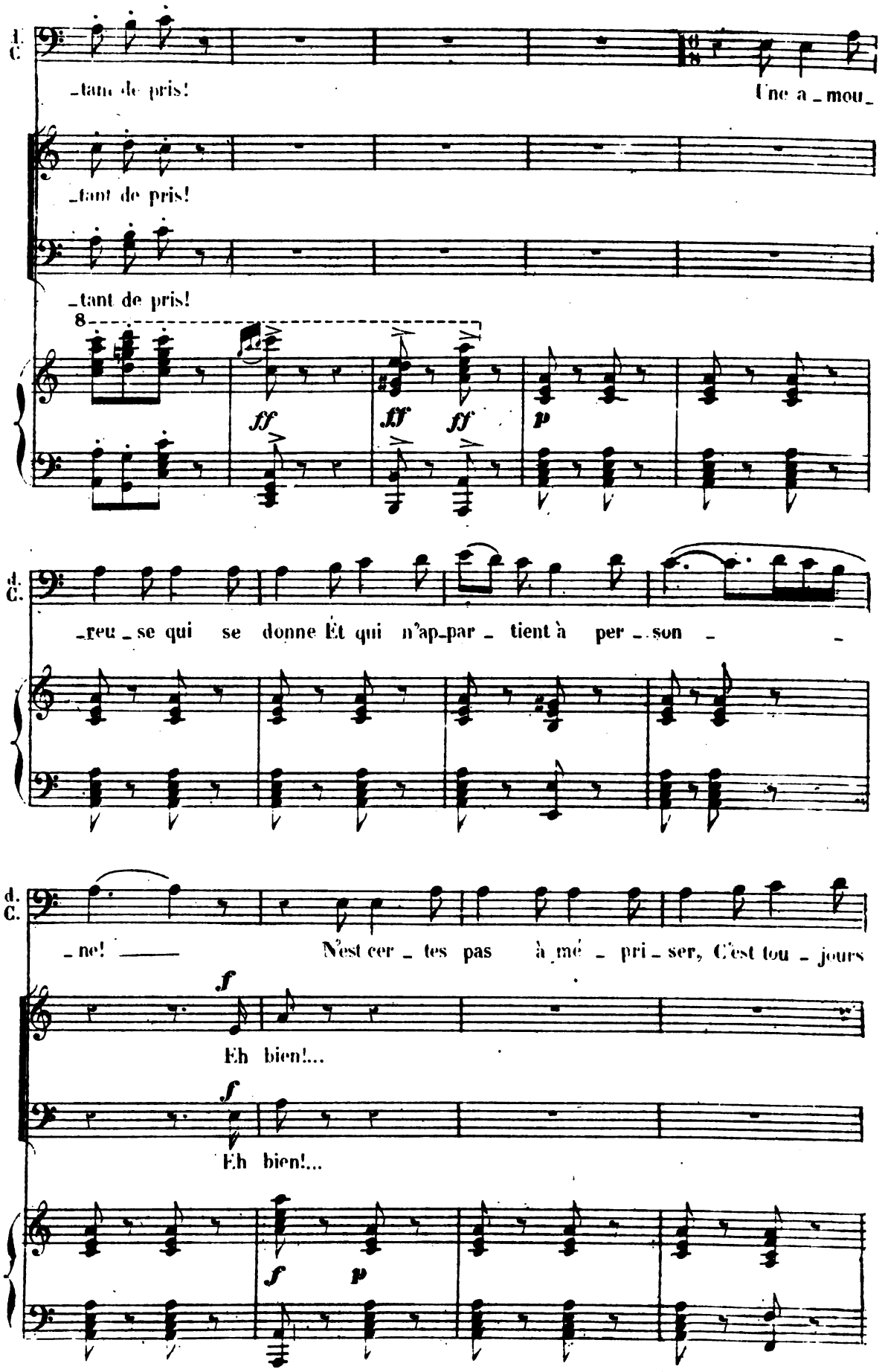

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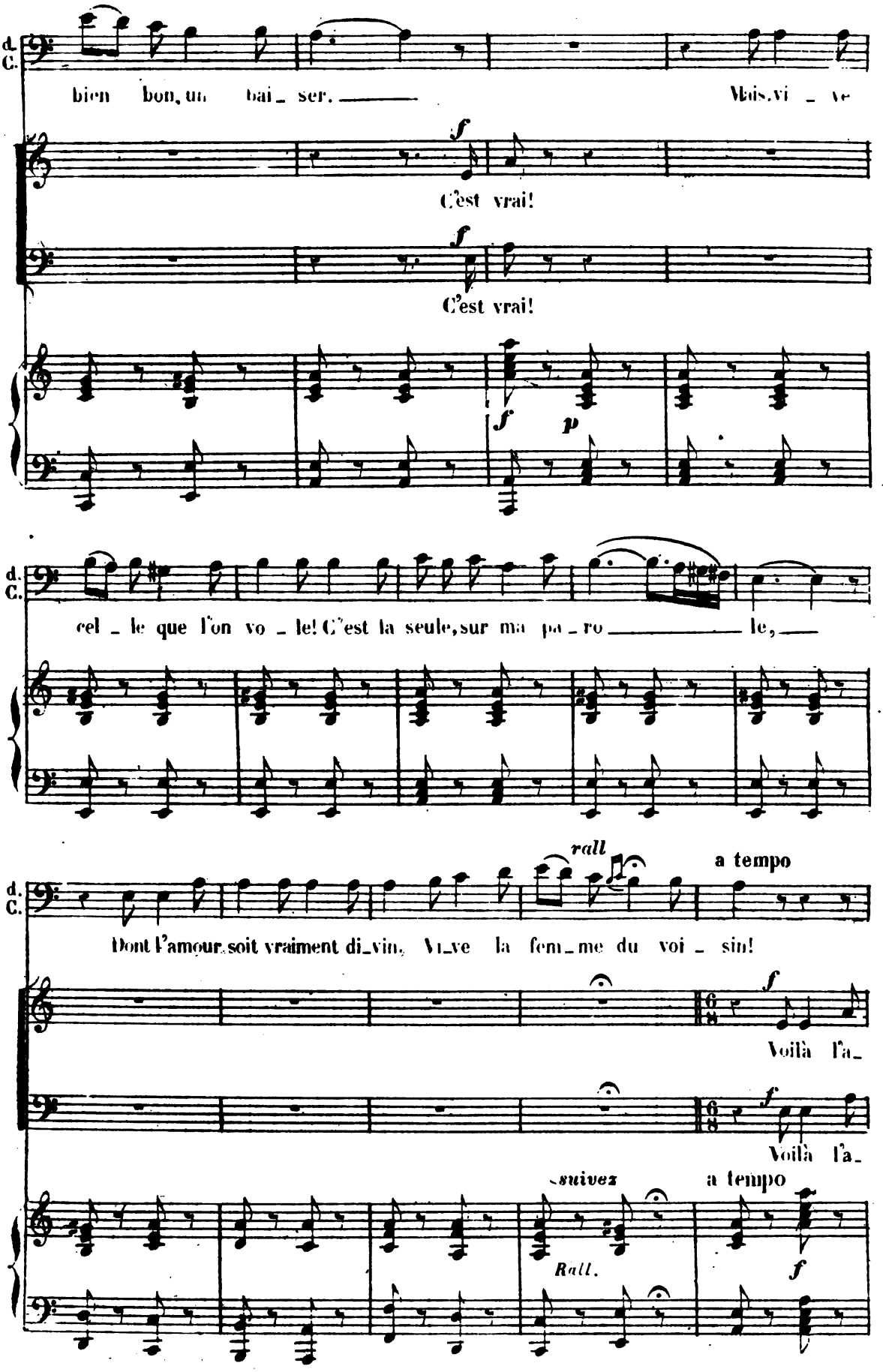

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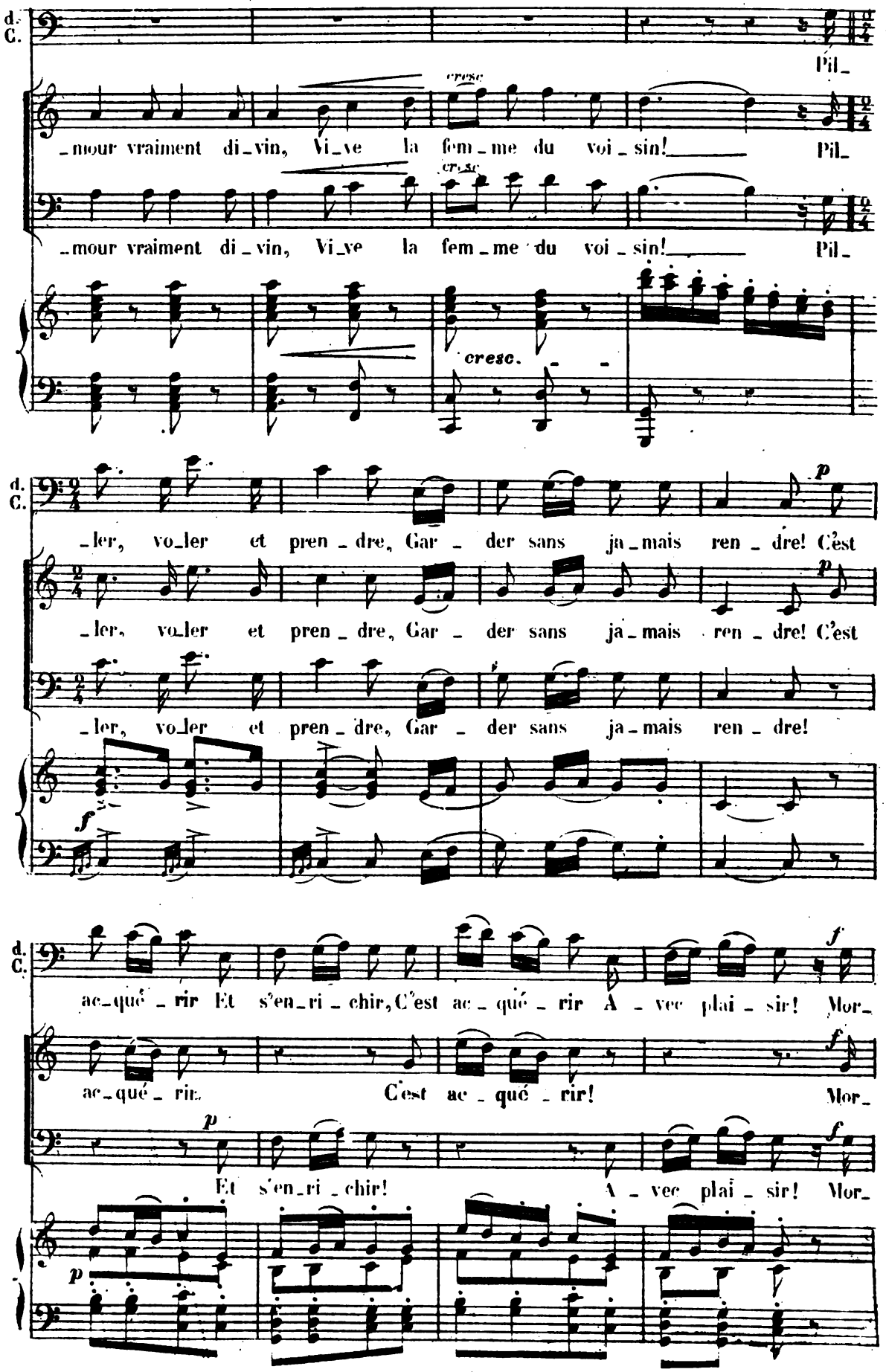

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d. C.

_bleu! les biens des au _ tres Ne sont-ils pas les nô _ tres! Vo

_bleu! les biens des au _ tres Ne sont-ils pas les nô _ tres! Vo_

_bleu! les biens des au _ tres Ne sont-ils pas les nô _ tres! Vo_

d. C.

_lons, a _ mis, Pil _ lons, ban _ dits! Au _ tant de pris! Vo_

_lons, a _ mis, Pil _ lons, ban _ dits! Au _ tant de pris! Vo_

_lons, a _ mis, Pil _ lons, ban _ dits! Au _ tant de pris! Vo_

d. C.

_lons, a _ mis, Pil _ lons, ban _ dits, Au _ tant de pris!

_lons, a _ mis, Pil _ lons, ban _ dits, Au _ tant de pris! Vo _ lons, a_

_lons, a _ mis, Pil _ lons, ban _ dits, Au _ tant de pris! Vo _ lons, a_

Digitized by Google

d. C.

Pil _ lons, ban _ dits, Pil _ lons, ban _ dits! Au _

_ mis, Pil _ lons, ban _ dits, Pil _ lons, ban _ dits! Au _

_ mis, Pil _ lons, ban _ dits, Pil _ lons, ban _ dits! Au _

8

ff

d. C.

_ tant de pris!

_ tant de pris!

_ tant de pris!

Un peu retenu (88 = 𝅗𝅥)

8

ff

8

8

fff

8

ff

108 = 𝅗𝅥

ff

p

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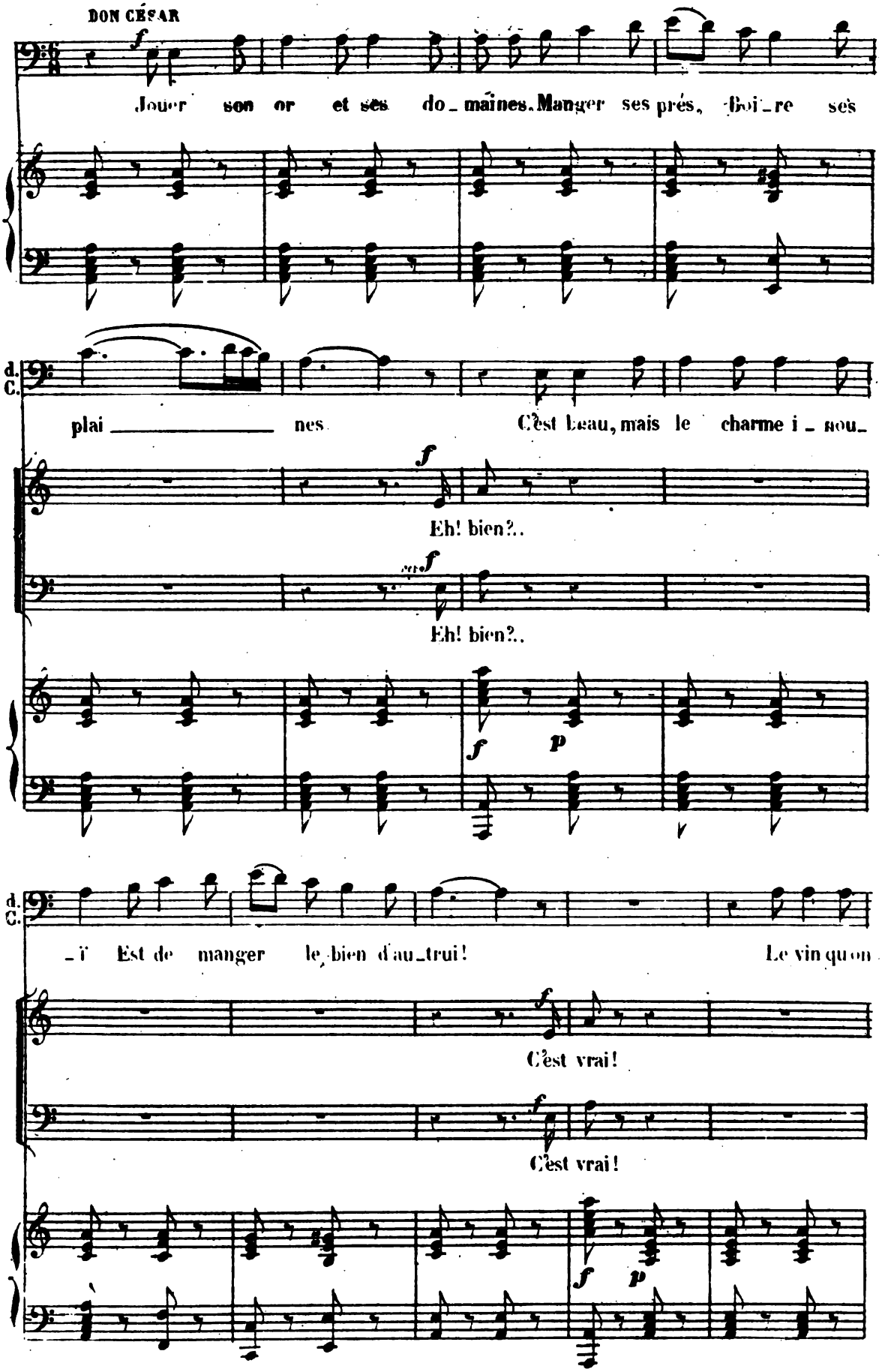

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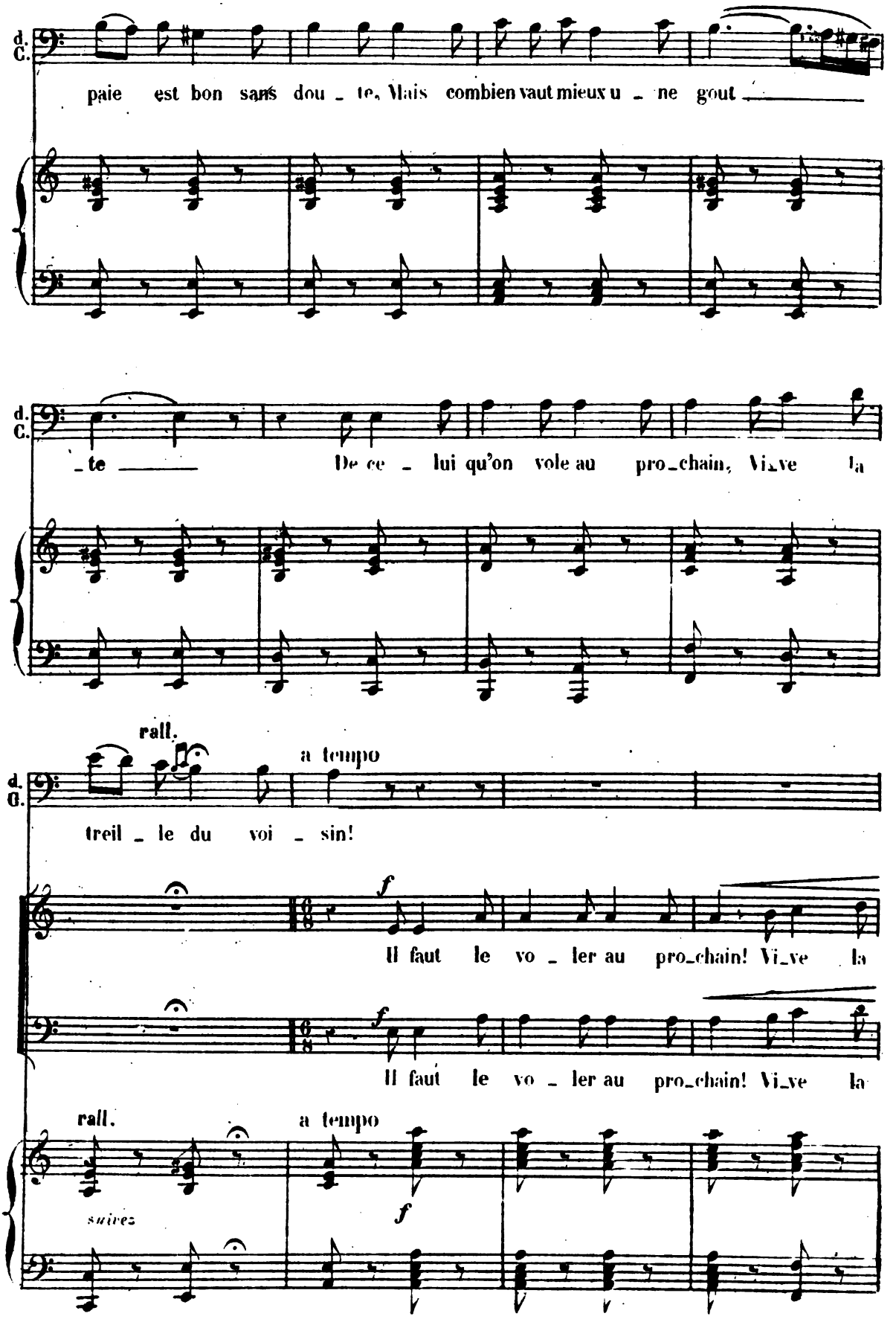

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Tempo 1°

DON CESAR. *f*

Pil_ler, vo_ler! et pren_dre, Gar_

f

treil_le du voi_sin! Pil_ler, vo_ler! et pren_dre, Gar_

f

treil_le du voi_sin! Pil_ler, vo_ler! et pren_dre, Gar_

f

d. C. *p*

_der sans ja_mais ren_dre! C'est ac_qué_rir Et s'en_ri_chir, C'est

p

_der sans ja_mais ren_dre! C'est ac_qué_rir, C'est

p

_der sans ja_mais ren_dre! Et s'en_ri_chir,

p

d. C. *f*

ac_qué_rir A_vec plai_sir! Mor_bleu! les biens des au_tres, Ne

f

ac_qué_rir! Mor_bleu! les biens des au_tres, Ne

f

A_vec plai_sir! Mor_bleu! les biens des au_tres, Ne

f *f*

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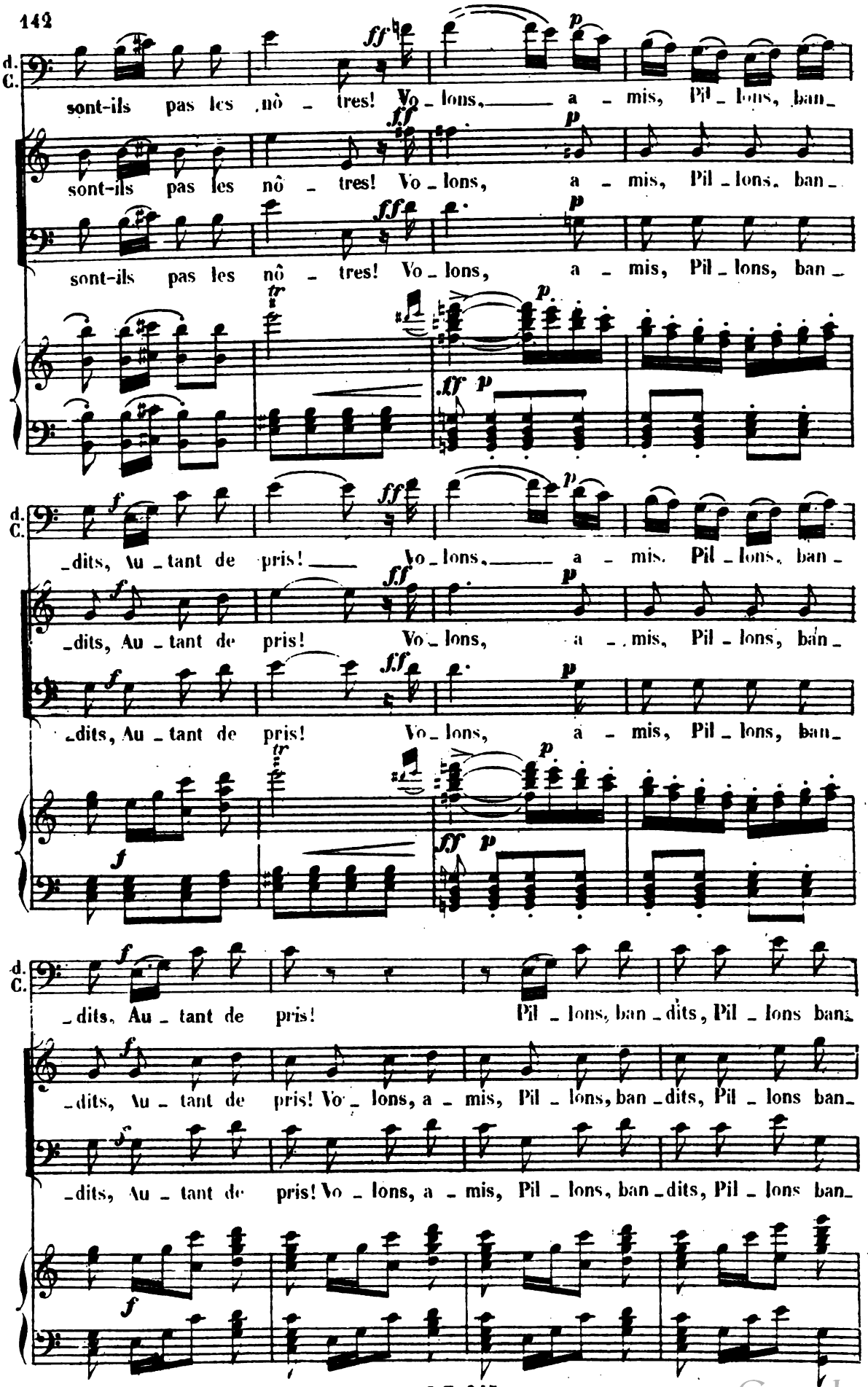

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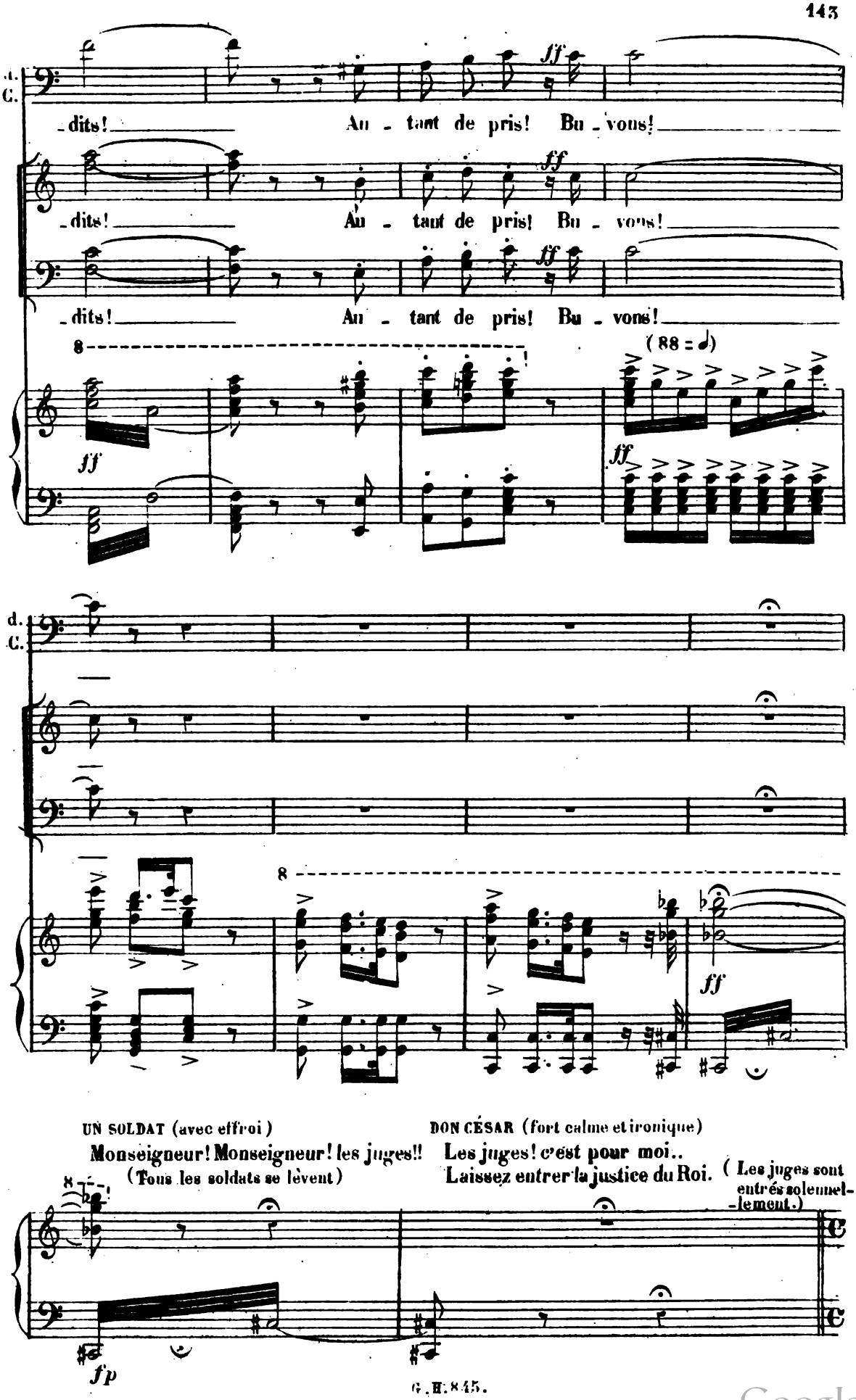

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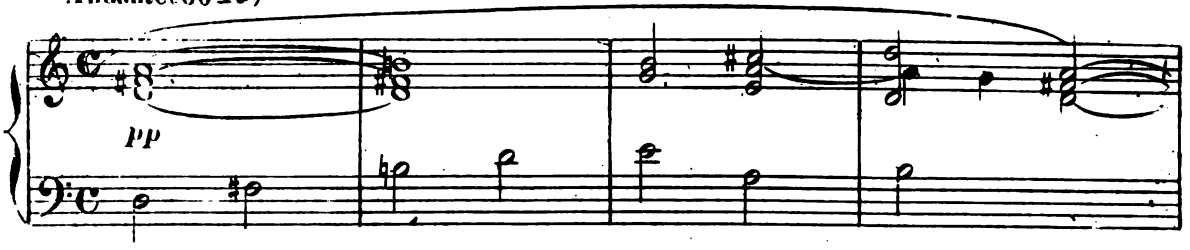
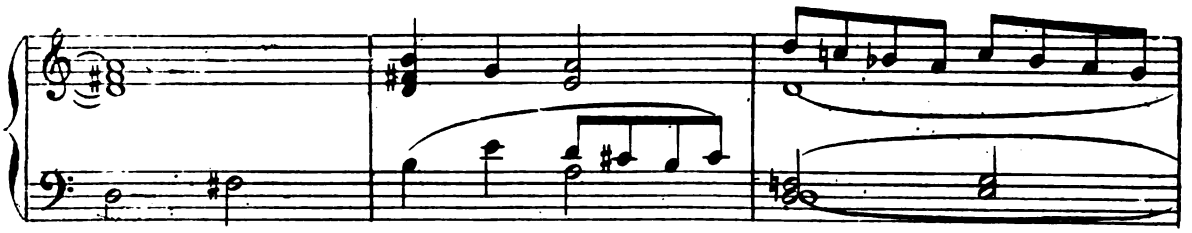
UN JUGE s'avance tenant un large parchemin) (haut:) De par notre Seigneur le roi Charles deu-
-xième, à Don César de Bazan, comte de Garofa, condamné à mort, il est fait grâce de la corde.

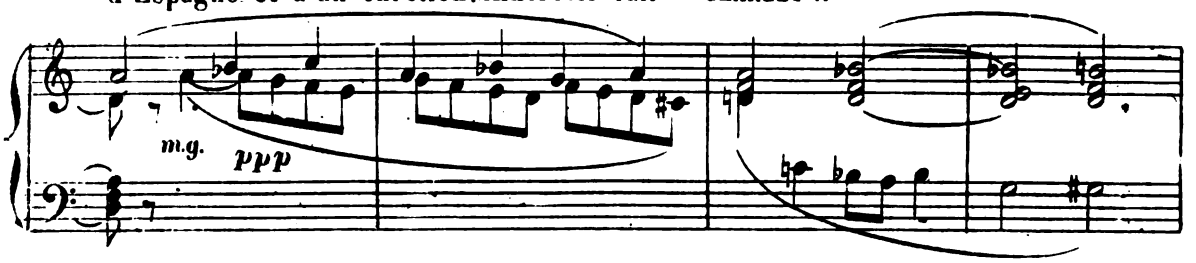
Andante (60 = ♩)



Douze arquebuses chargées seront bentes et laissées à la surveillance de l'armurier
des gardes, ou de son aide, et justice sera faite. — La nuit venue, le corps sera

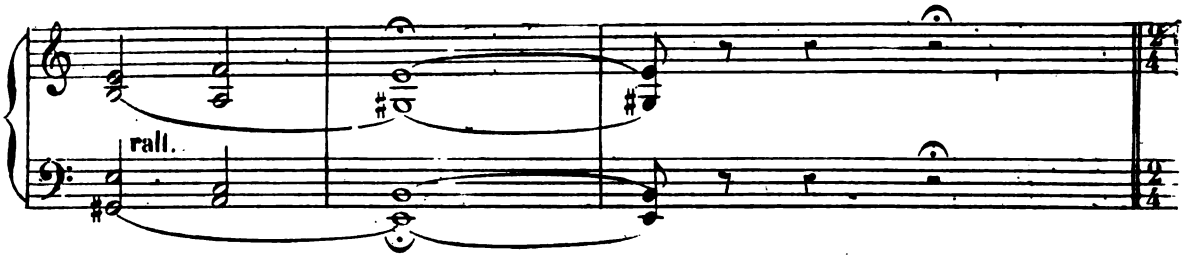


relevé par les moines de San Rafaël, qui lui rendront les honneurs dus à un grand
d'Espagne et à un chrétien. Ainsi soit fait! — "CHARLES II"

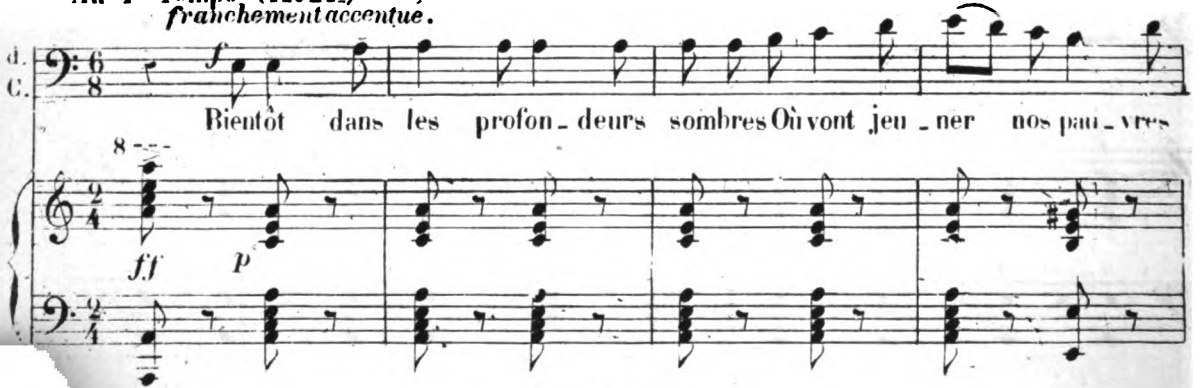


(Les juges se retirent lentement)

DON CÉSAR, (dès qu'ils sont sortis, gaiement et comme si rien ne s'était passé:)
(très fort) Troisième couplet! —



All° 1° Tempo. (120 = ♩)
franchement accentué.



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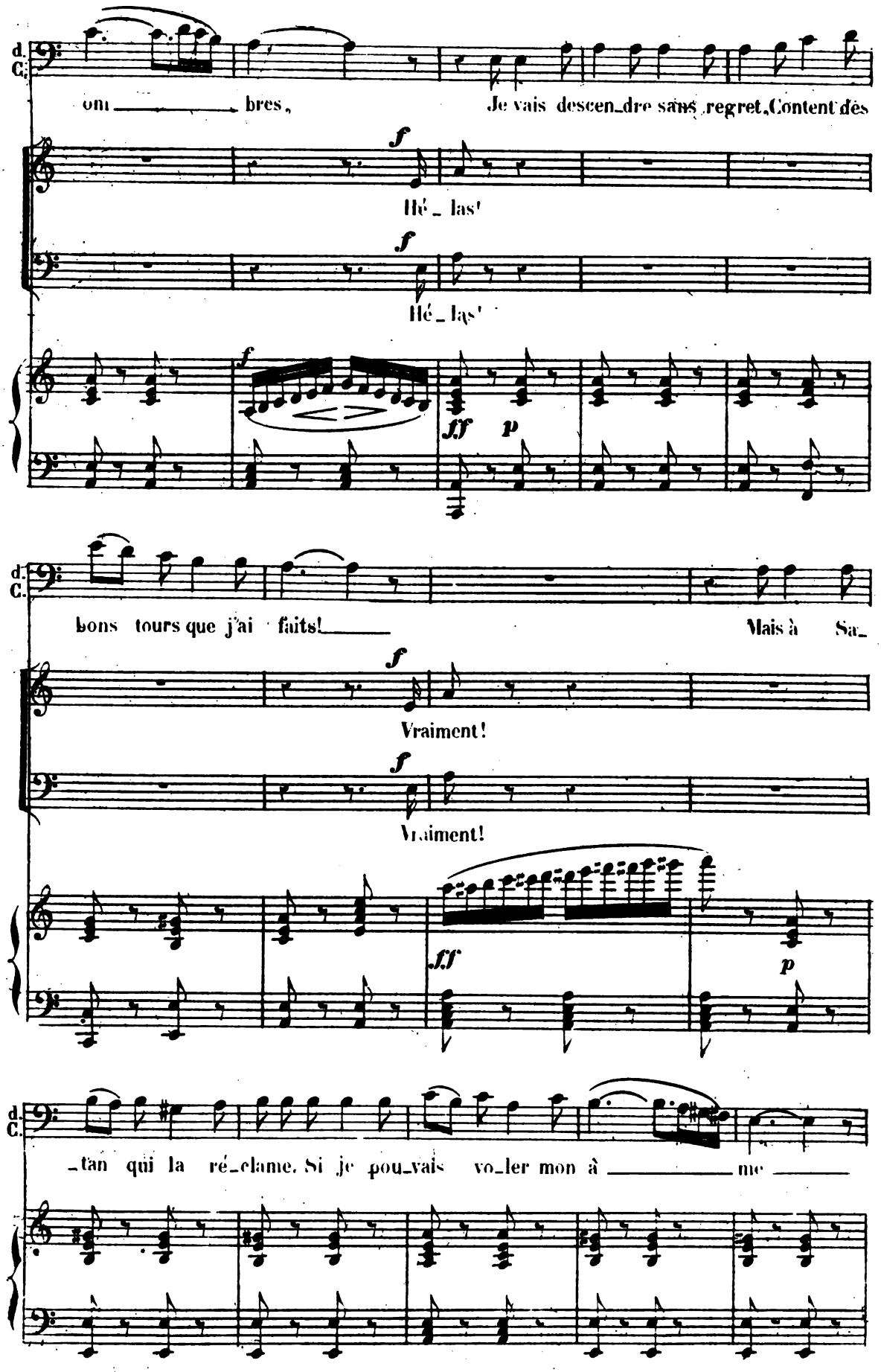

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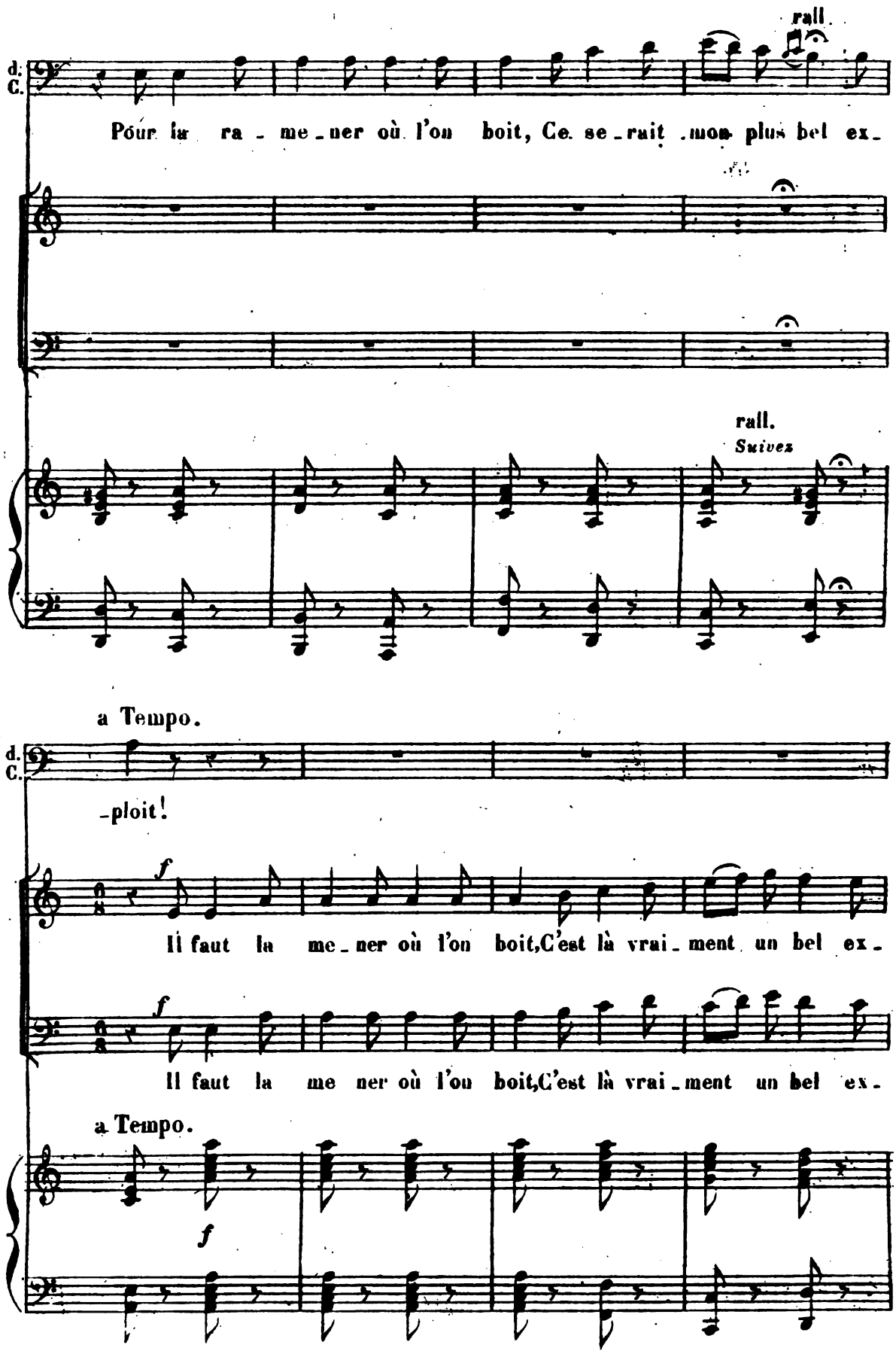

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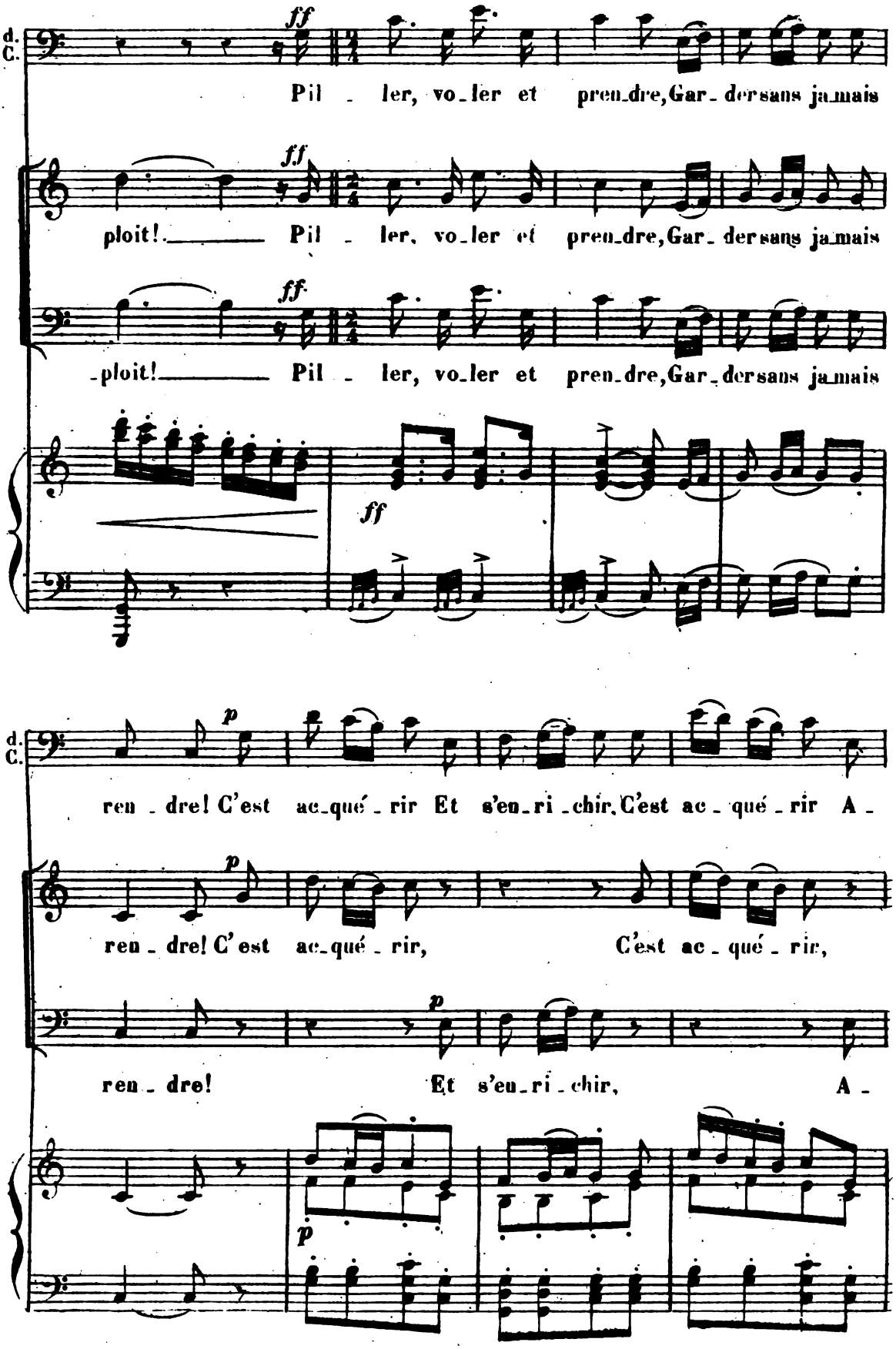

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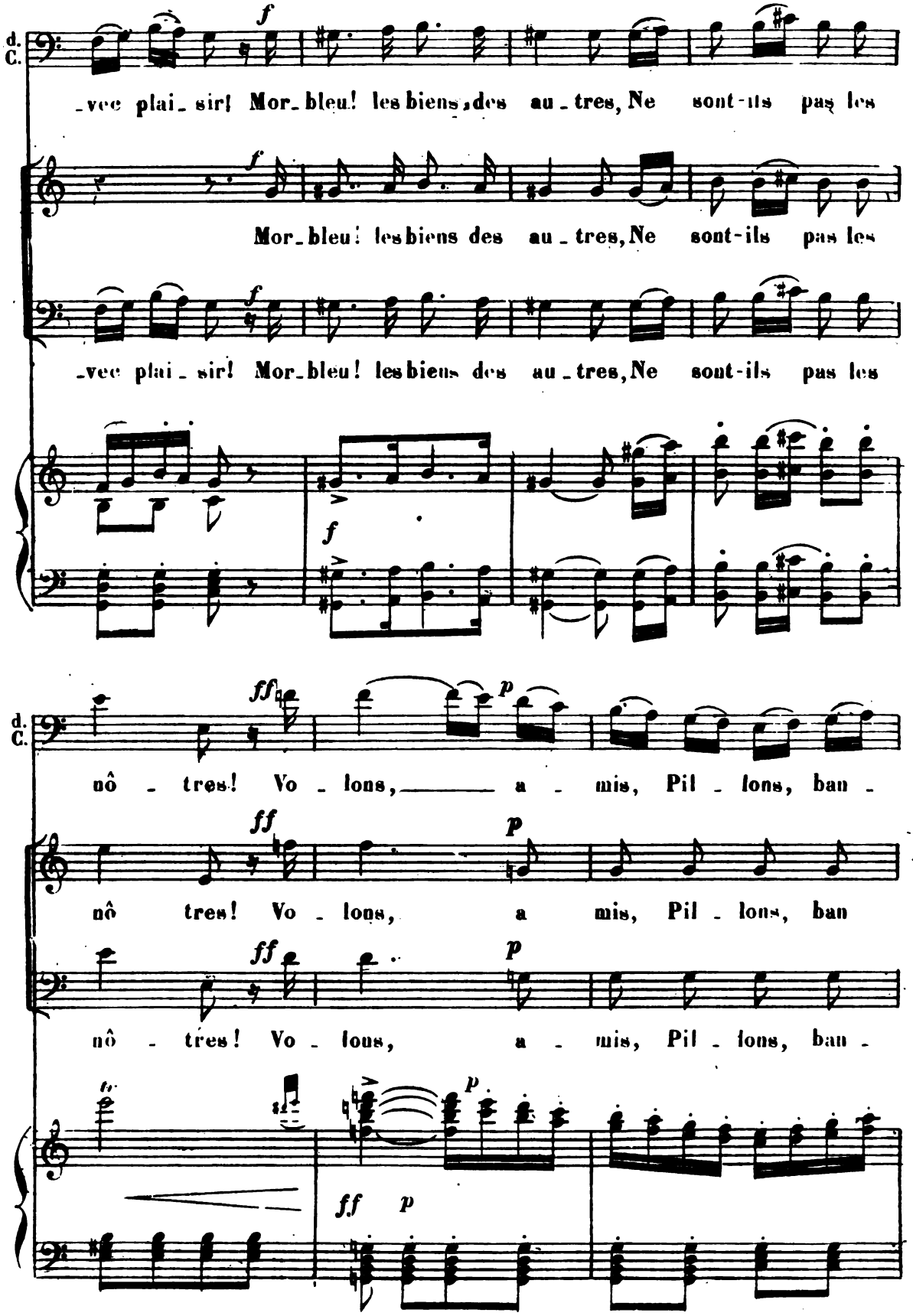

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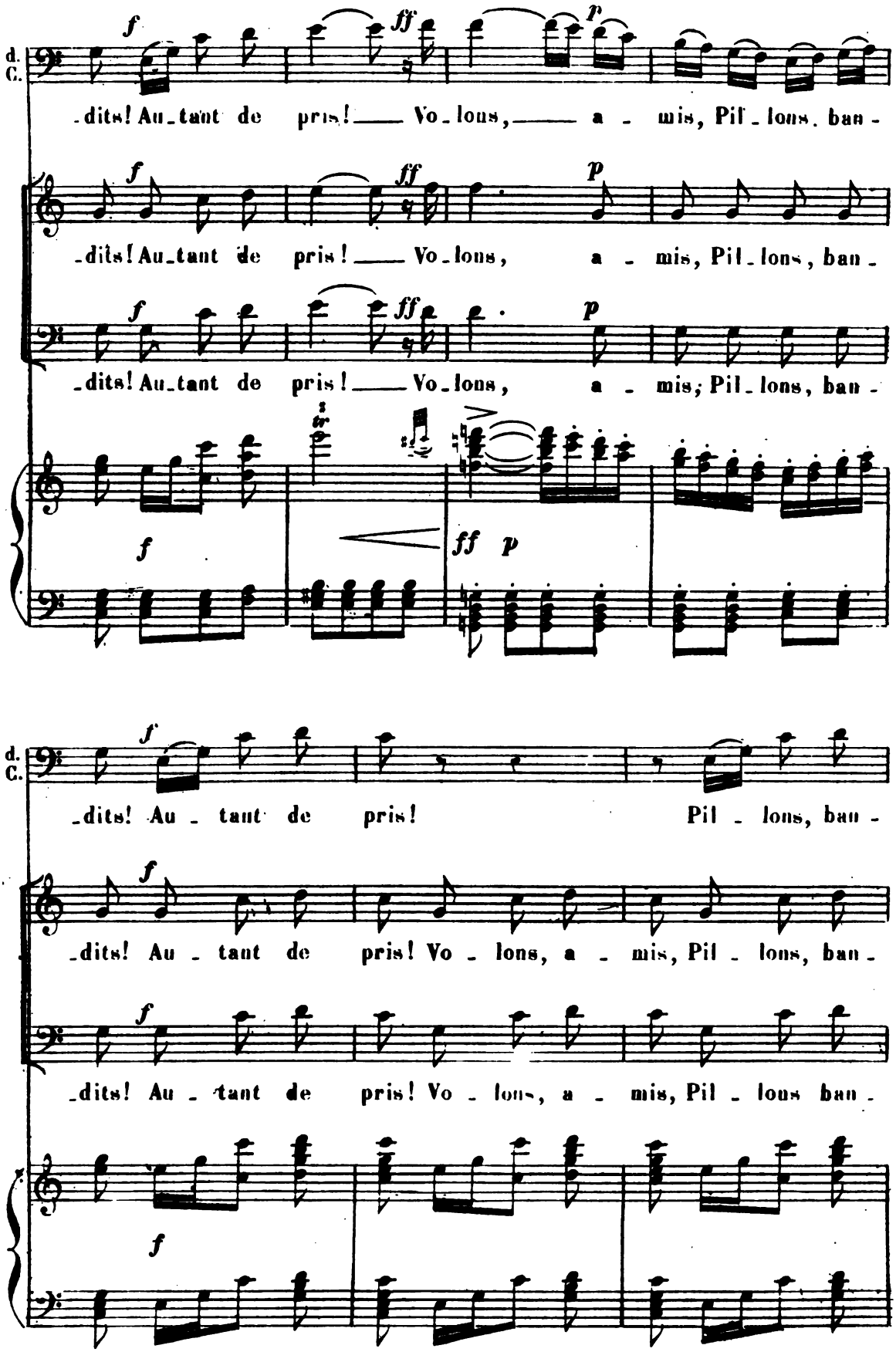

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Serrez le mouv! (120 = ♩)

d. C.

dits, prenons ban_dits! Sans ê_tre pris! Pil_lons!

dits, prenons ban_dits! Sans ê_tre pris! Pil_lons!

dits, prenons ban_dits! Sans ê_tre pris! Pil_lons!

8

ff

d. C.

vo_lons! Prenons! Bu_vons a_

vo_lons! Prenons! Bu_vons a

vo_lons! Prenons! Bu_vons a_

d. C.

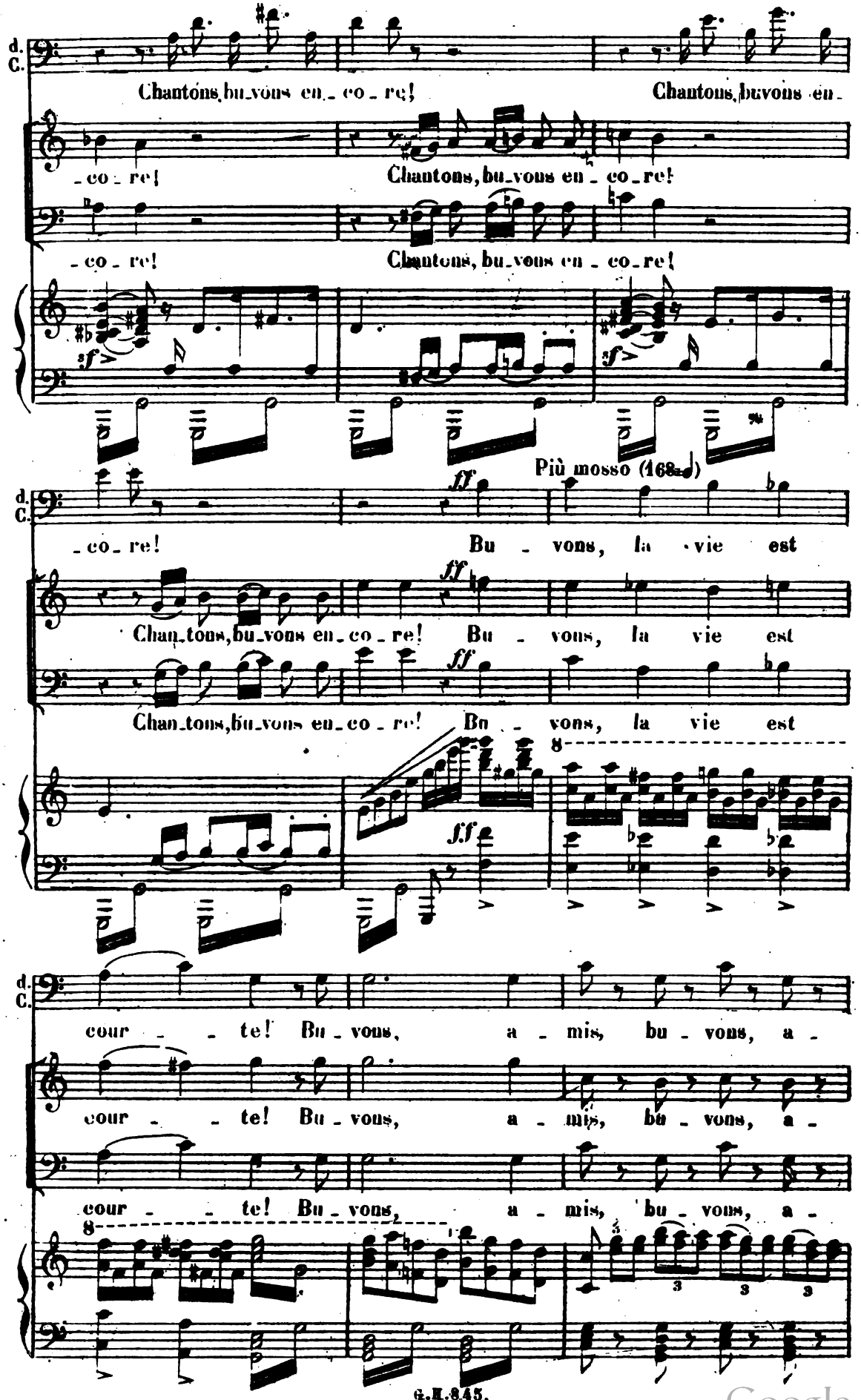
_mis, le temps est prompt! Chan_tons, buvons en_co_re!

_mis, le temps est prompt! Chantons bu_vons en_

_mis, le temps est prompt! Chantons bu_vons en_

f

Digitized by Google



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d. C.

_mis, Bu _ vons a _ mis!

_mis, Bu _ vons a _ mis!

_mis, Bu _ vons a _ mis!

(à volonté)

ah! bu_vons!

d. C.

ah! bu_vons!

ff

ah! bú_vons!

ff

ah! bu_vons!

8

sec

ff

ff

d. C.

8

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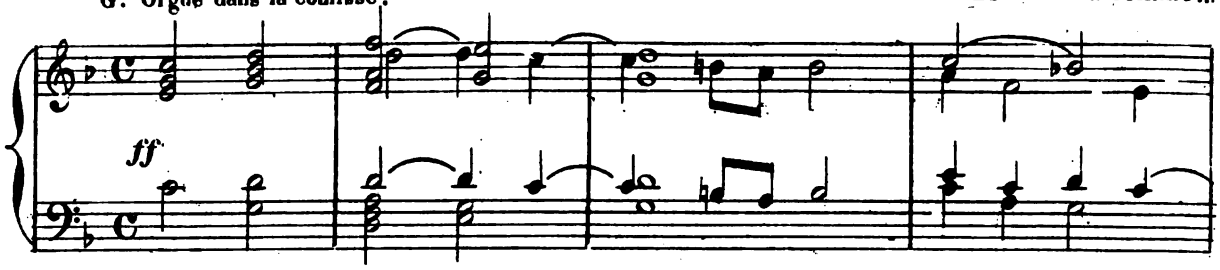
And.te Religioso. *(Calme et soutenu* (58= ♩)

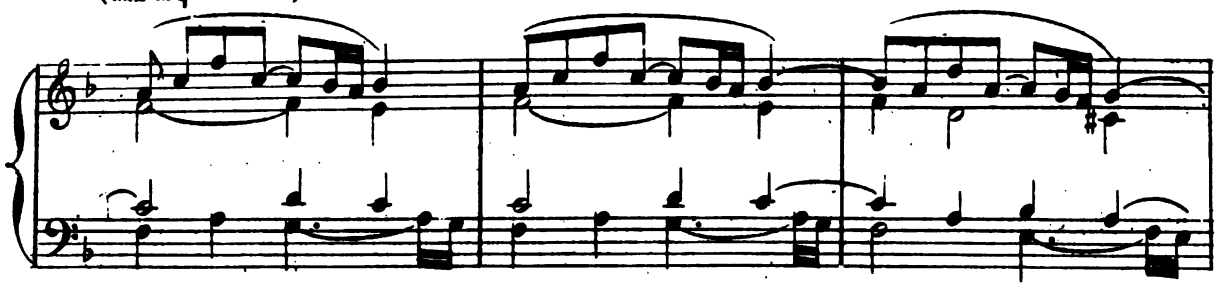
Gd Orgue dans la coulisse.

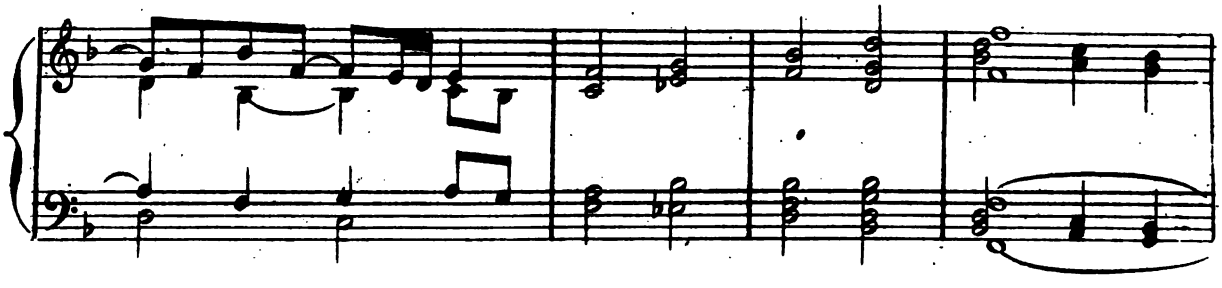
DON CÉSAR. Ma femme!..



(aux arquebusiers.) La Comtesse!..

ENTRÉE DE MARITANA CONDUITE PAR DON JOSÉ. SEIGNEURS ET DAMES DE LA COUR



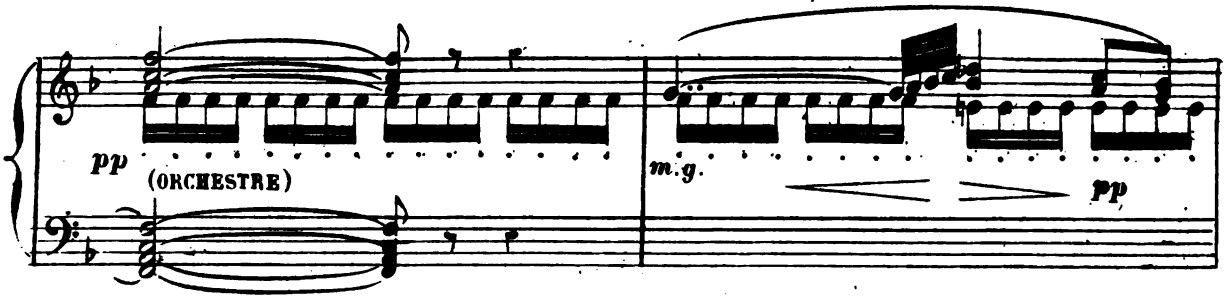


DON JOSÉ, bas, à Don César.

Pas un mot! pas un regard!...

DON CÉSAR.

Pas un regard?... à quoi bon?.. (montrant le voile)



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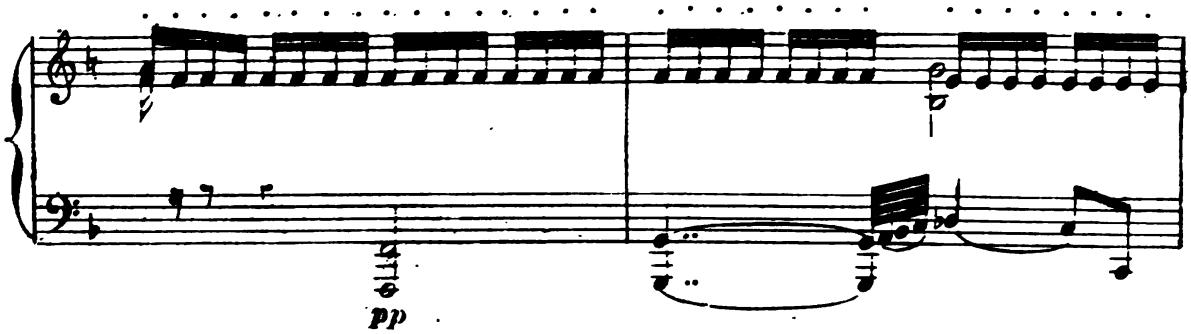
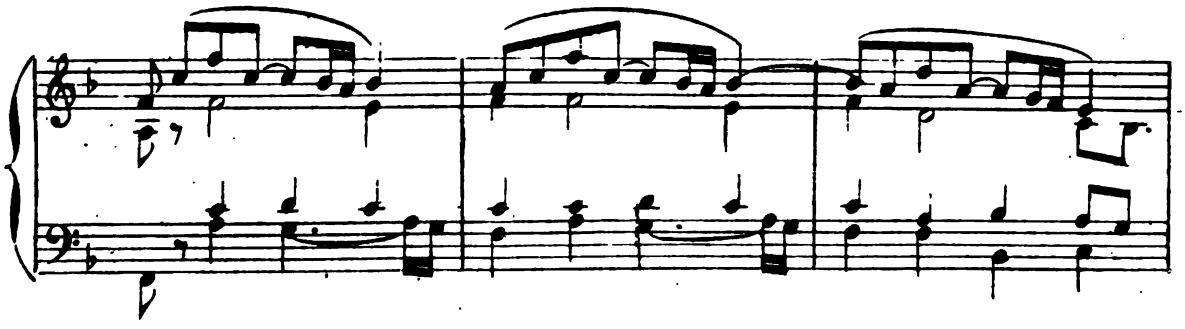
DON JOSÉ (haut)

Ce n'est pas un voile, cela, c'est une cloison! Don César... la main a la Senora!



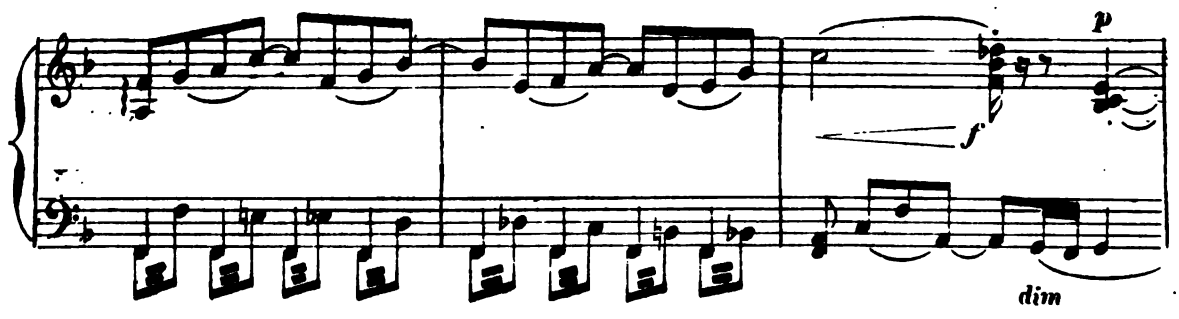
DON CÉSAR (à part)

La main?.. oh je saurai bien, au contact d'une main veloutée ou rugueuse...

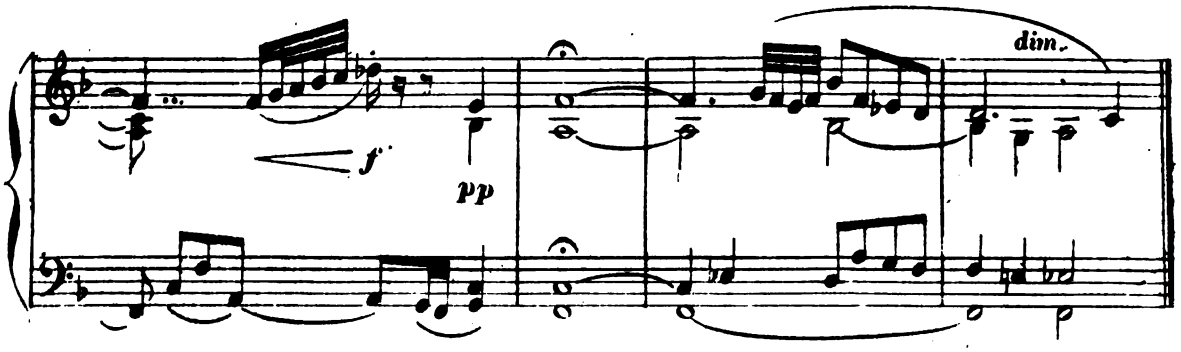


(S'approchant et cherchant à distinguer le visage à travers le voile)

Jamais je n'ai vu de femme si calfeutrée...



Allons! (Il regarde le cadran) (à part) moins dix!..
Bah! soyons galant... une dernière fois!...



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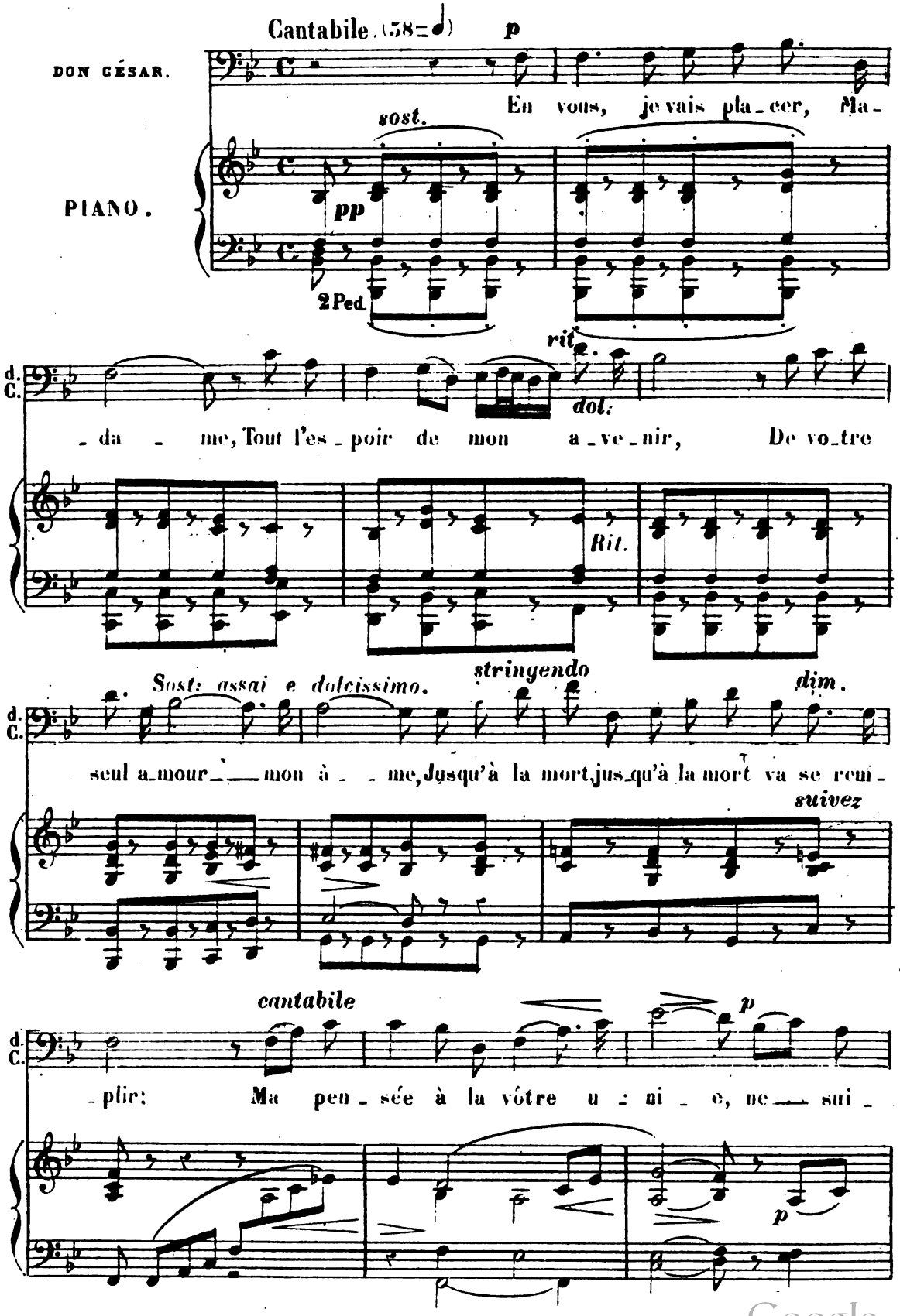
MADRIGAL.



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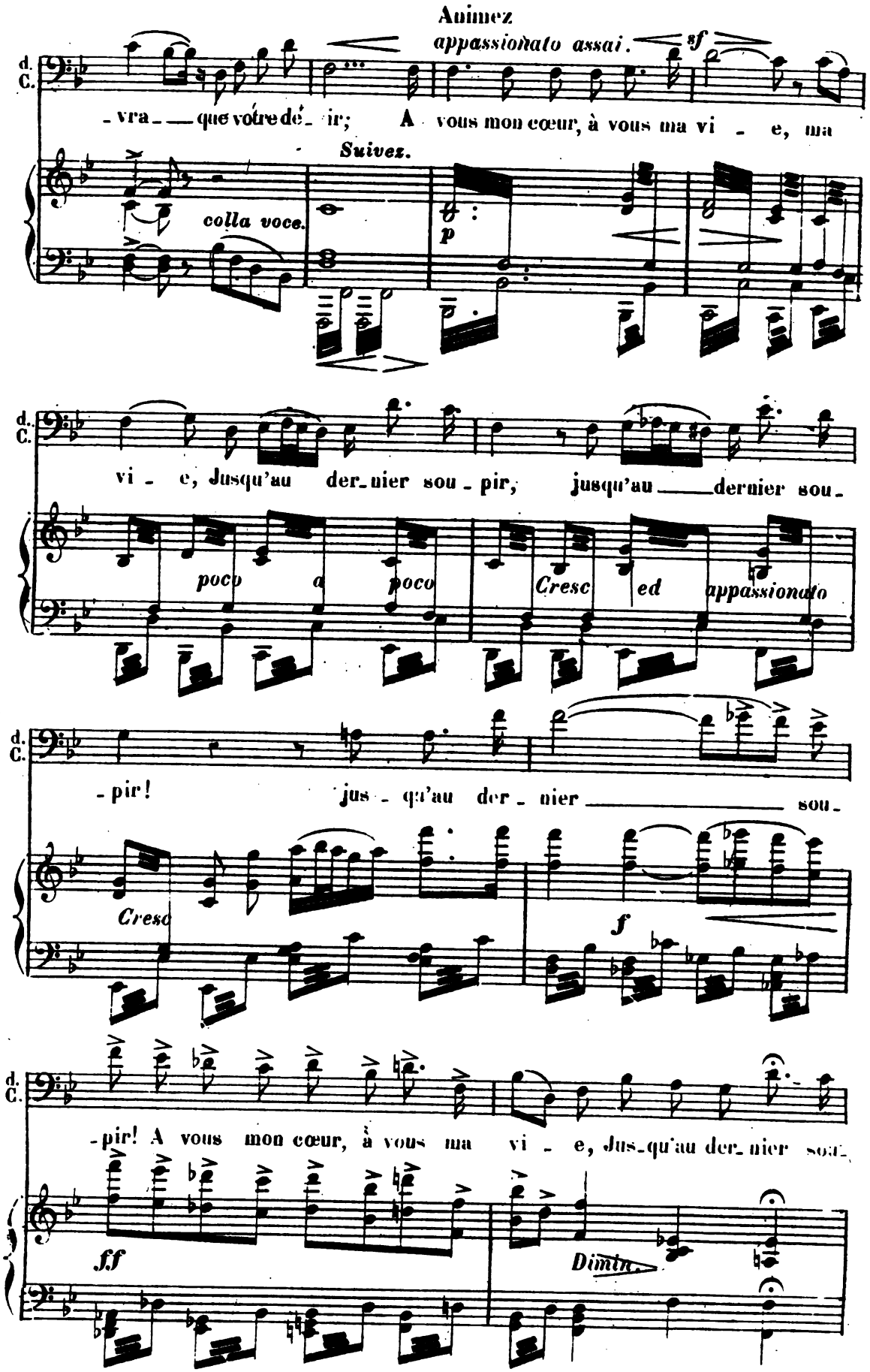

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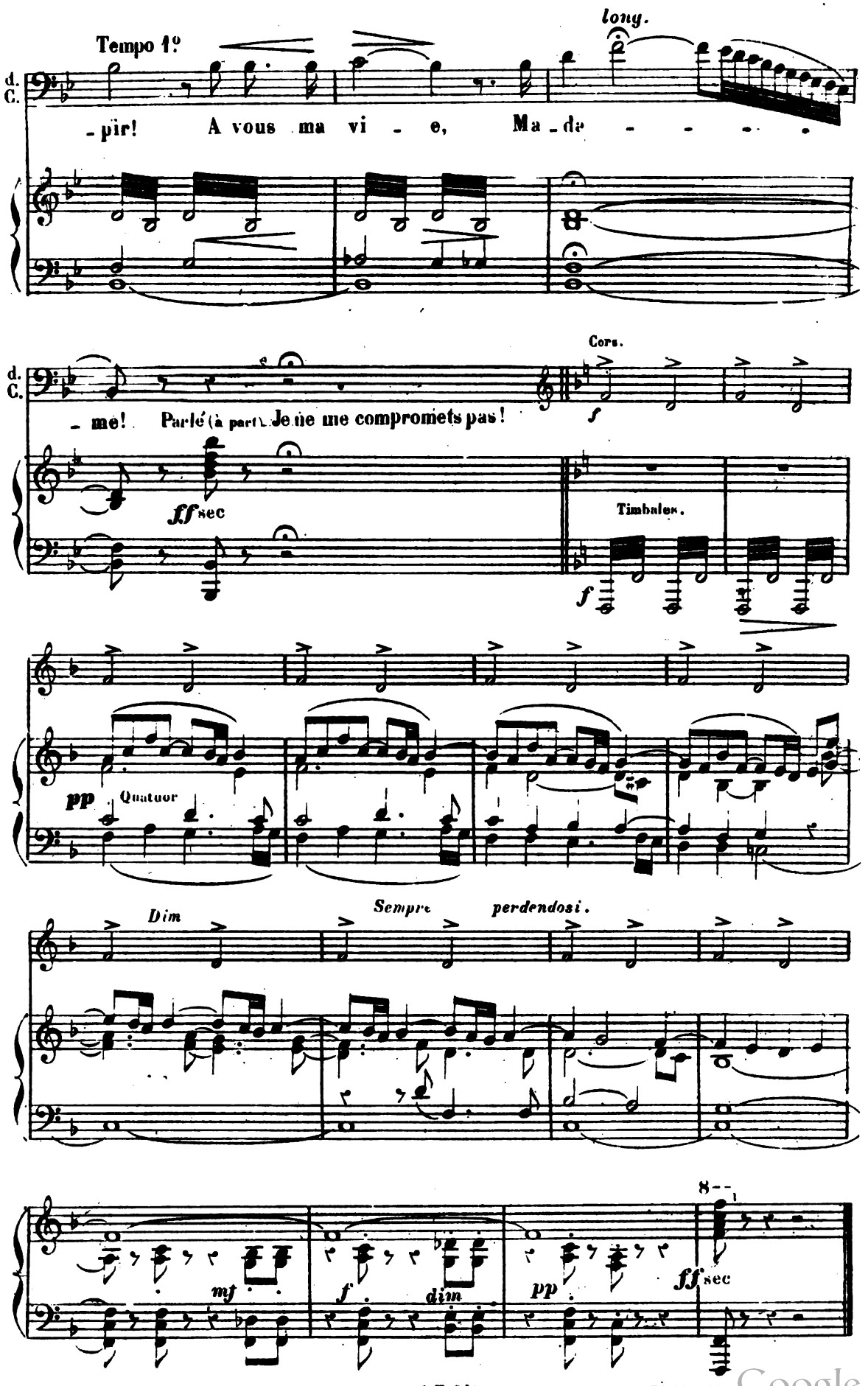

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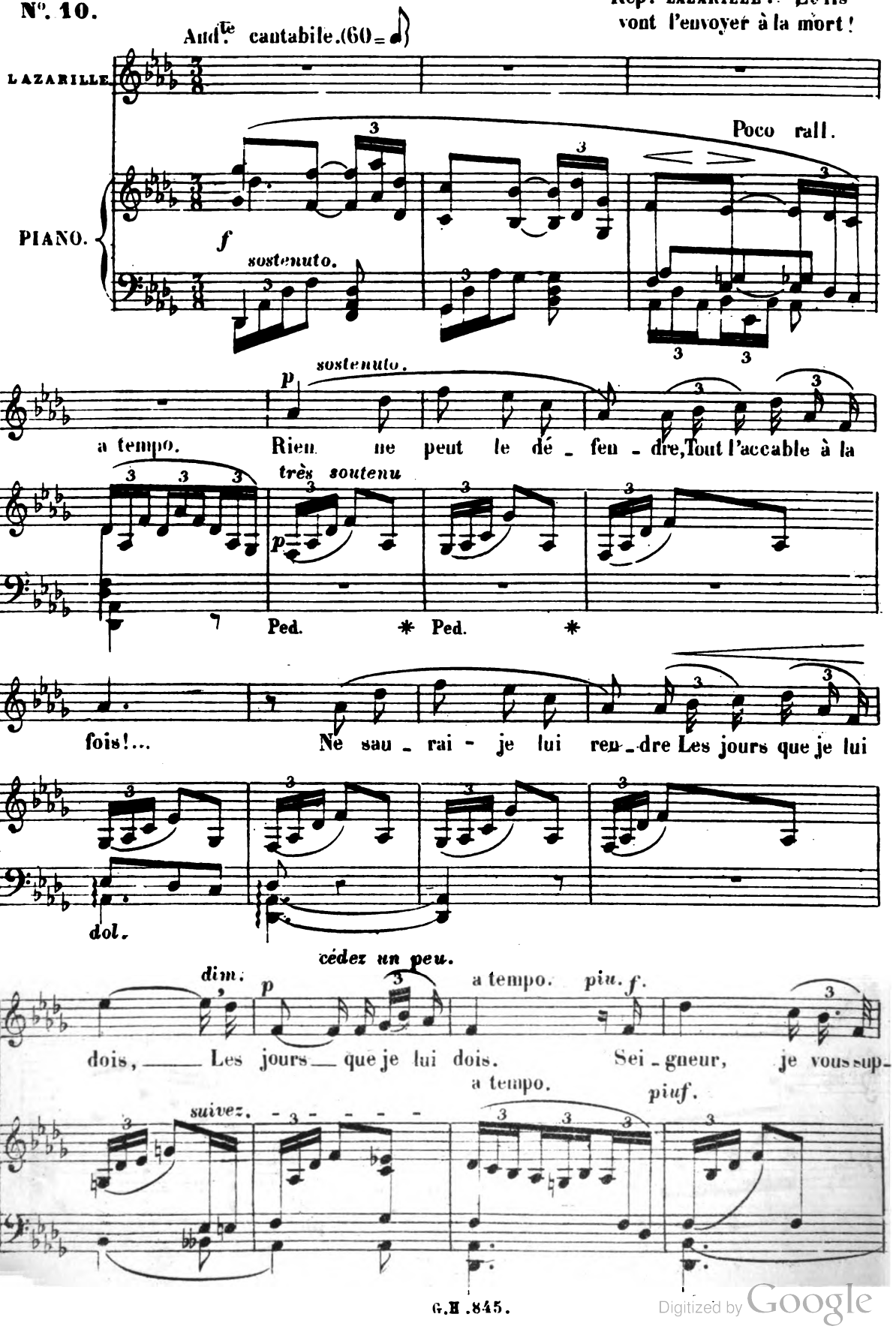
ROMANCE.

N°. 10.

Rép: LAZARILLE. Et ils vont l'envoyer à la mort!

And.te cantabile. (60 = ♩)



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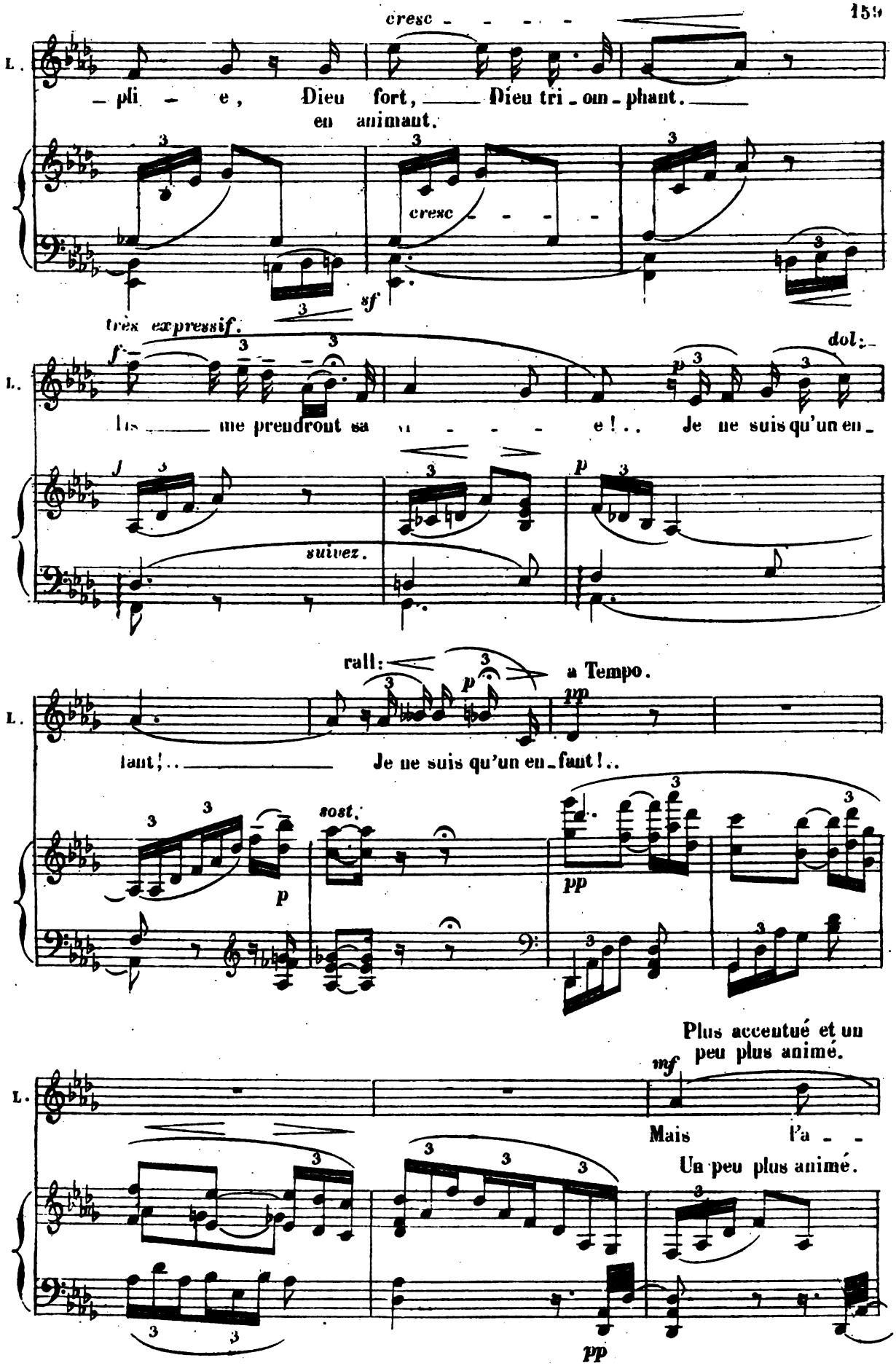

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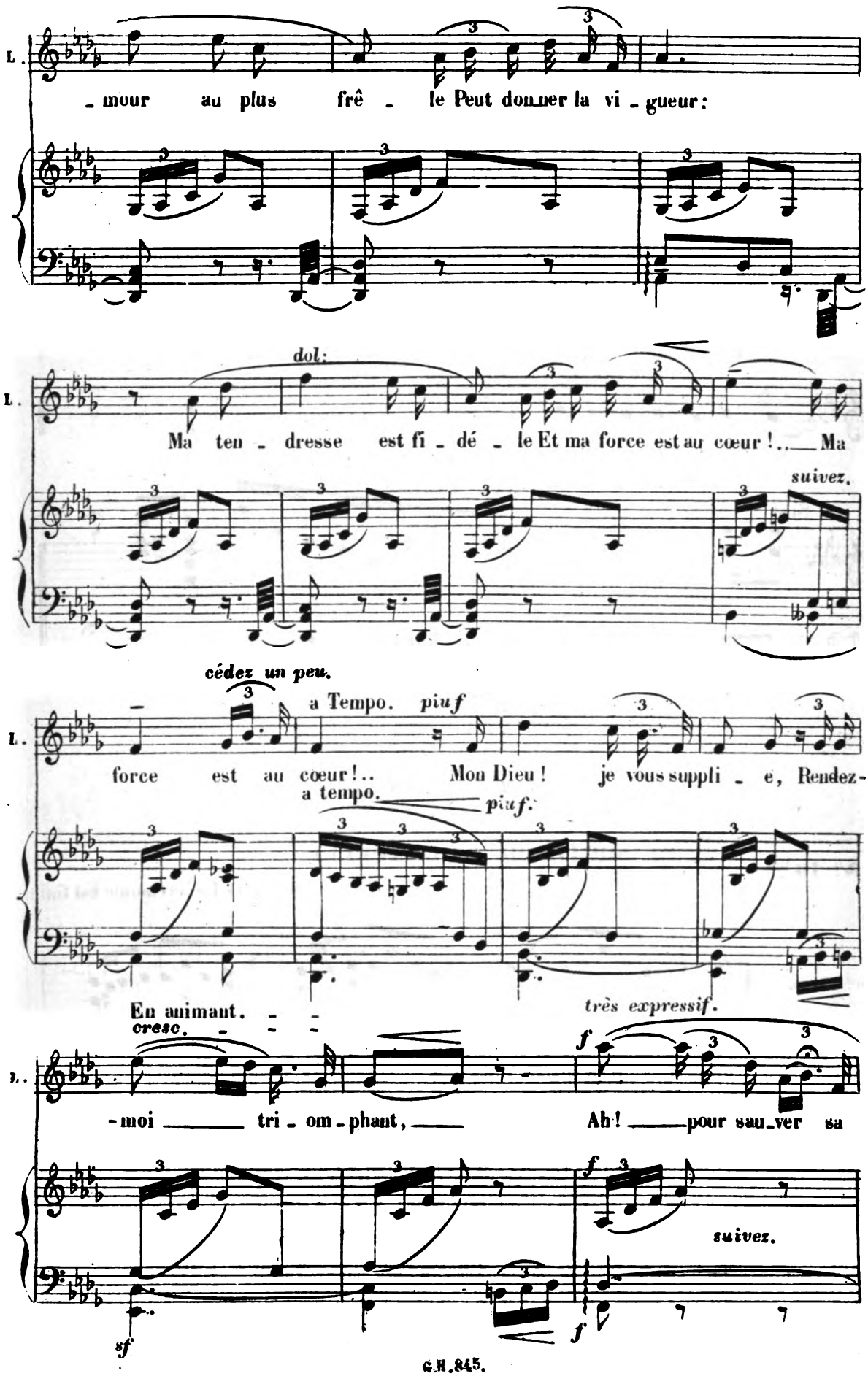

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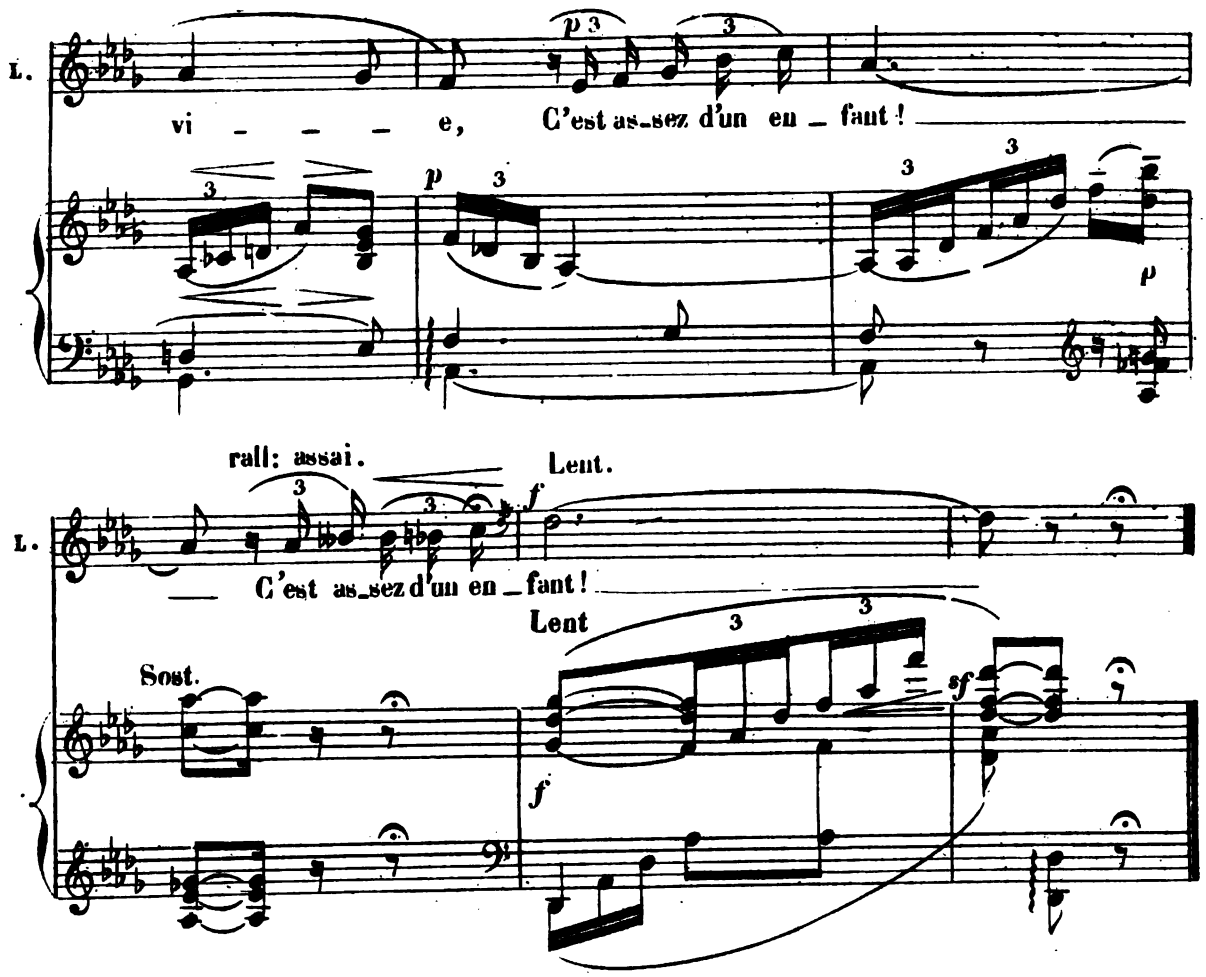
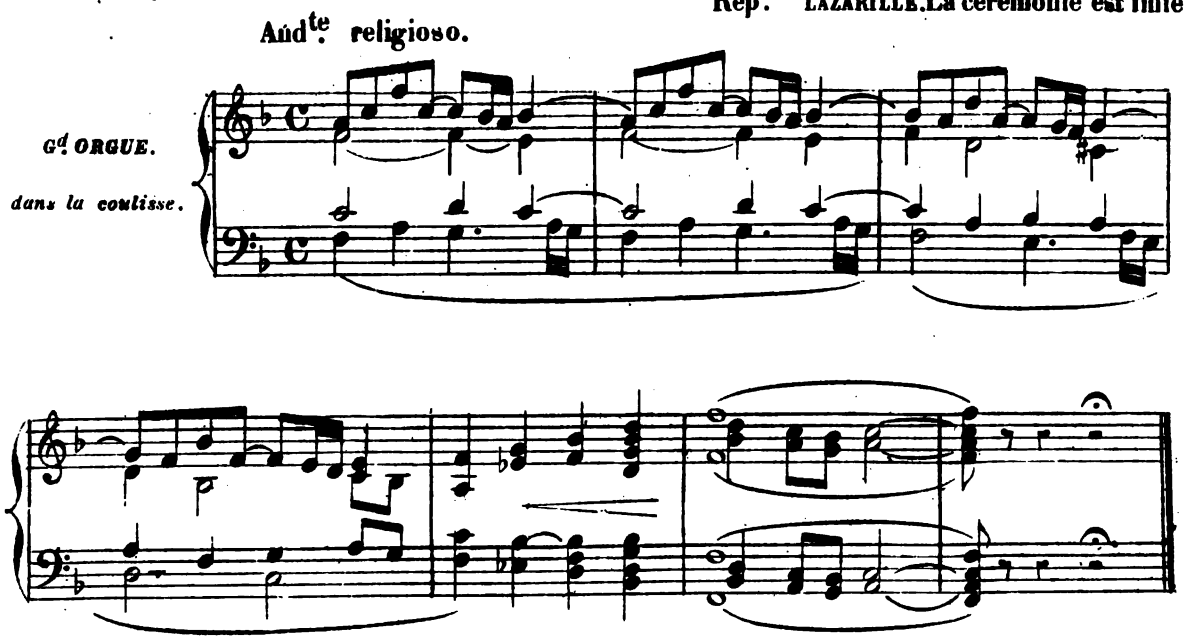


MÉLODRAME.

SORTIE DE LA CHAPELLE

N° 10 bis

Rép: LAZARILLE. La cérémonie est finie.



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FINALE.

Rép: DON JOSÉ.: Le comte... votre mari?

Nº.11.

Con moto un poco agitato. (76=♩)

MARITANA. *ff* (avec un cri et chancelant)

Grand Dieu! quel est ce bruit?

(On entend une décharge de mousqueterie)

LAZARILLE.

DON CÉSAR.

DON JOSÉ.

Dissipez vos a-

Soprani.

SUITE DE MARITANA.

Tenors.

Basses.

PIANO. *ff* *dim.* *pp*

D. J.

lar-mes... Quel-que pau-vre soldat qu'on passe par les

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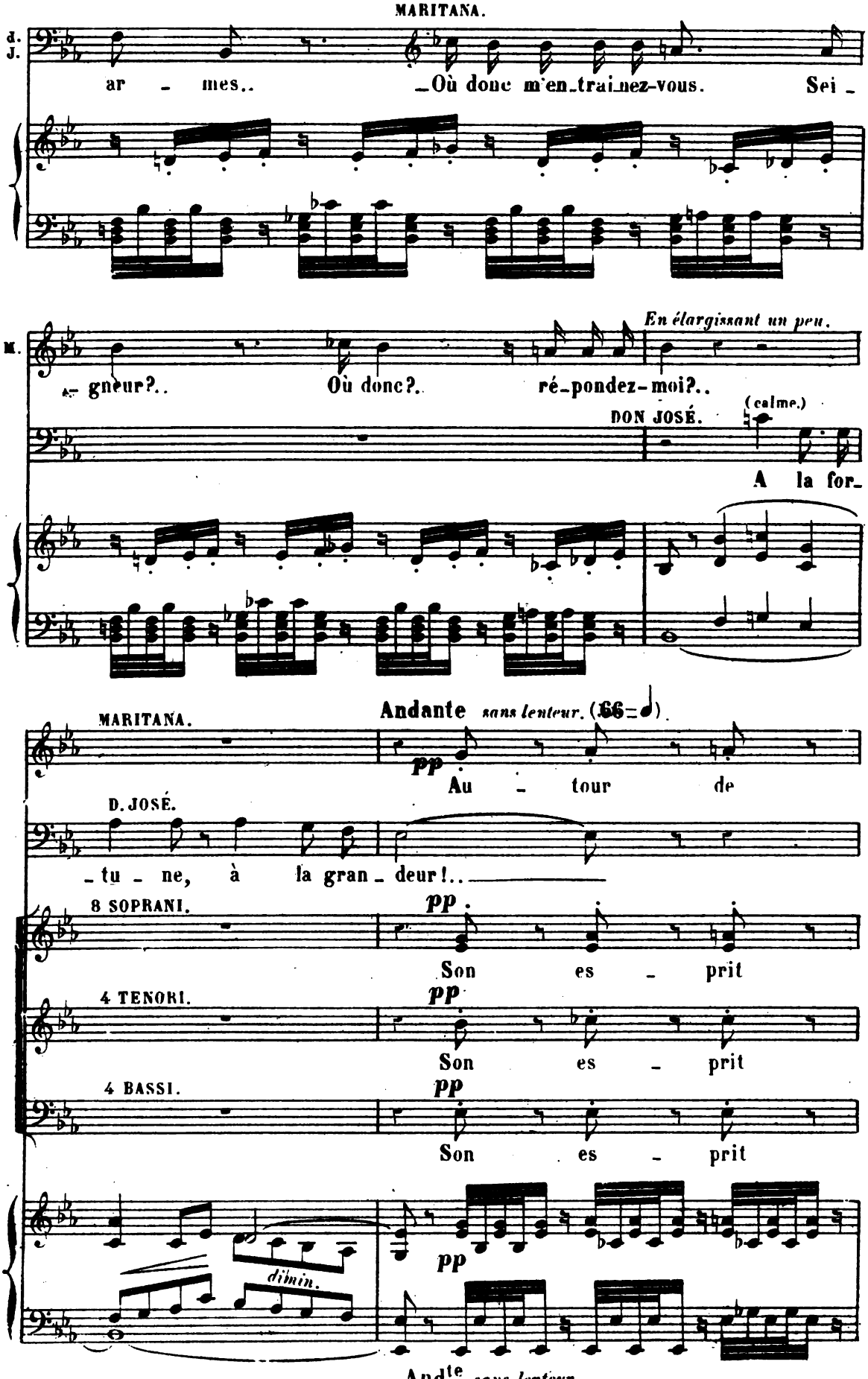

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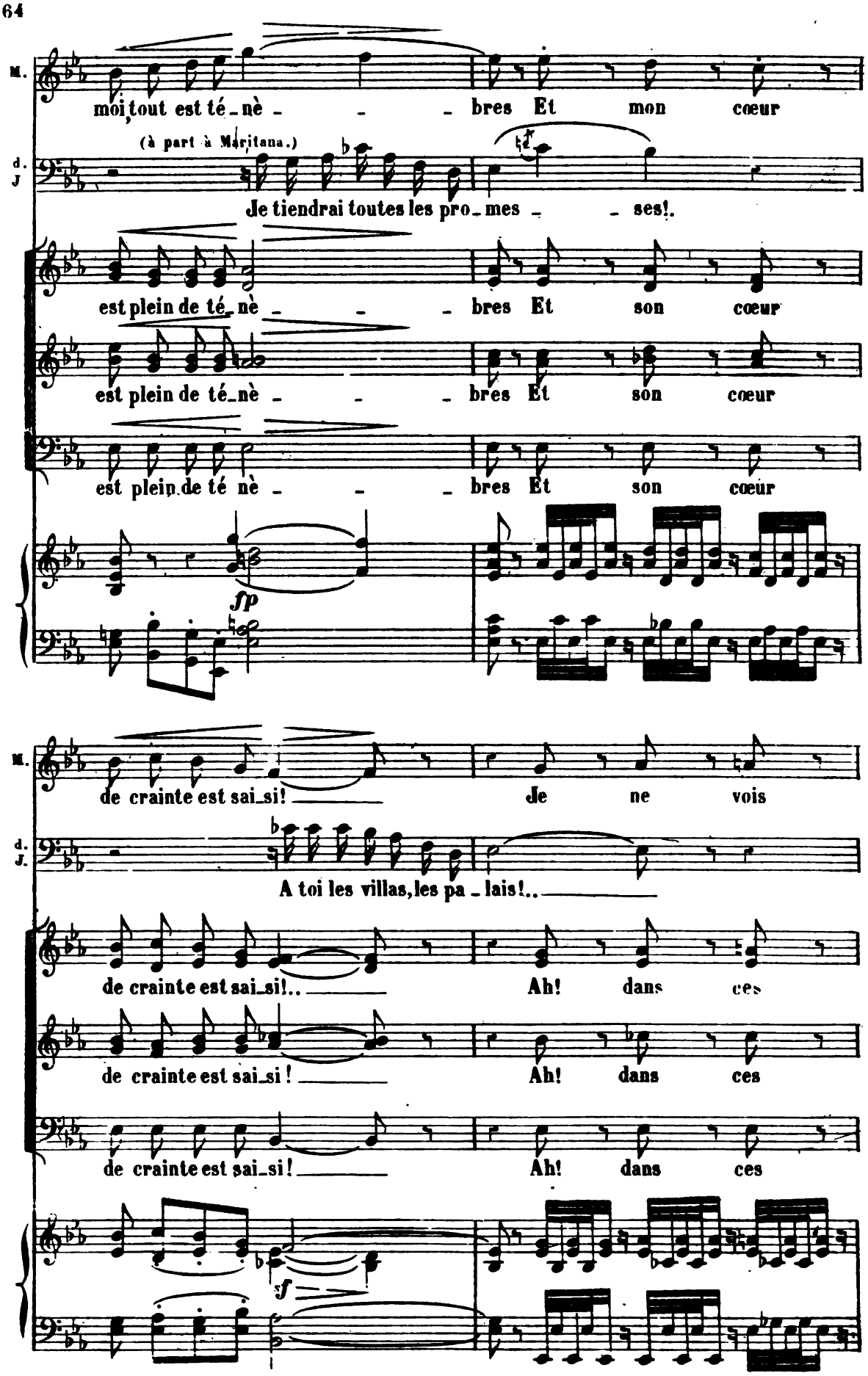

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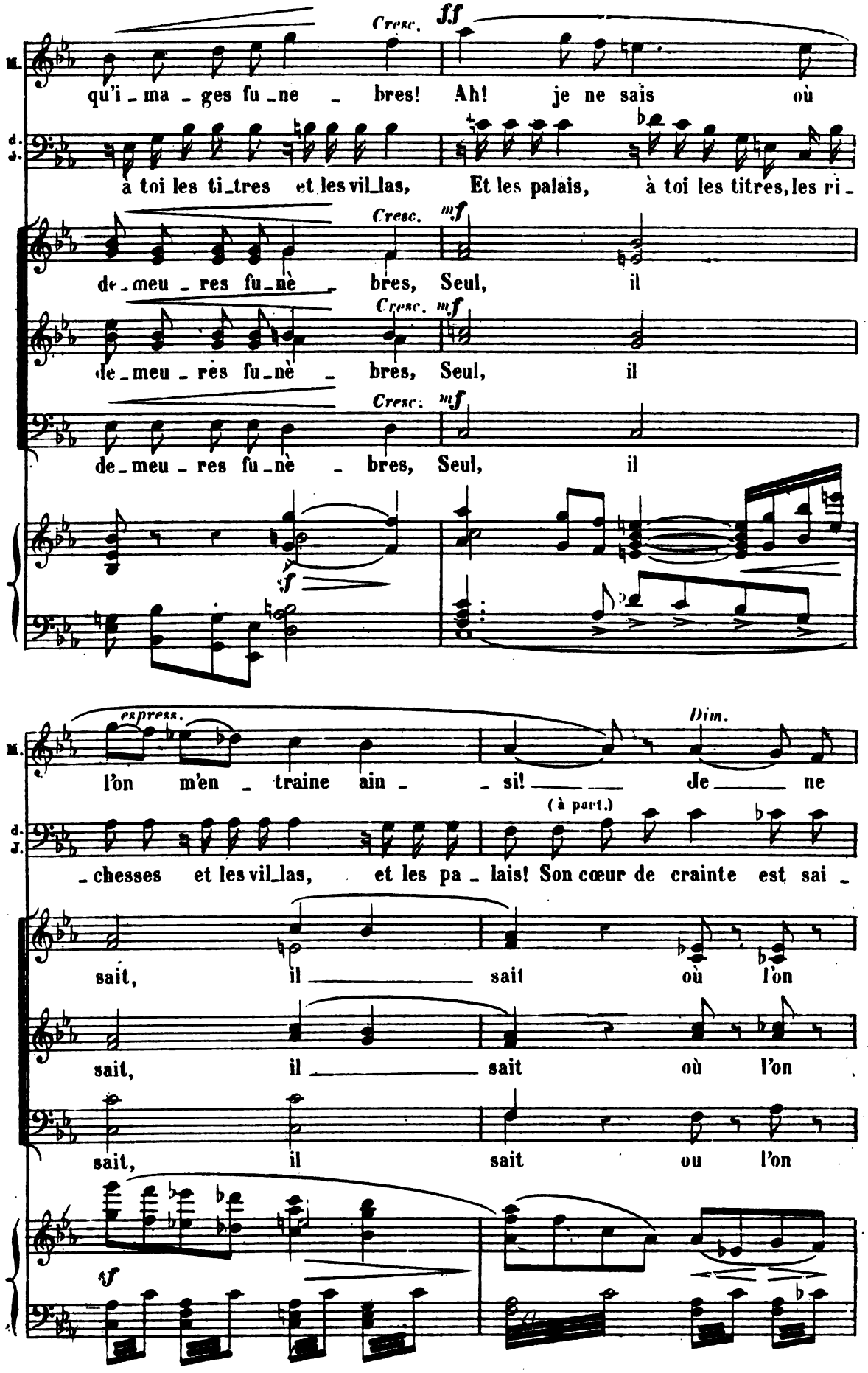

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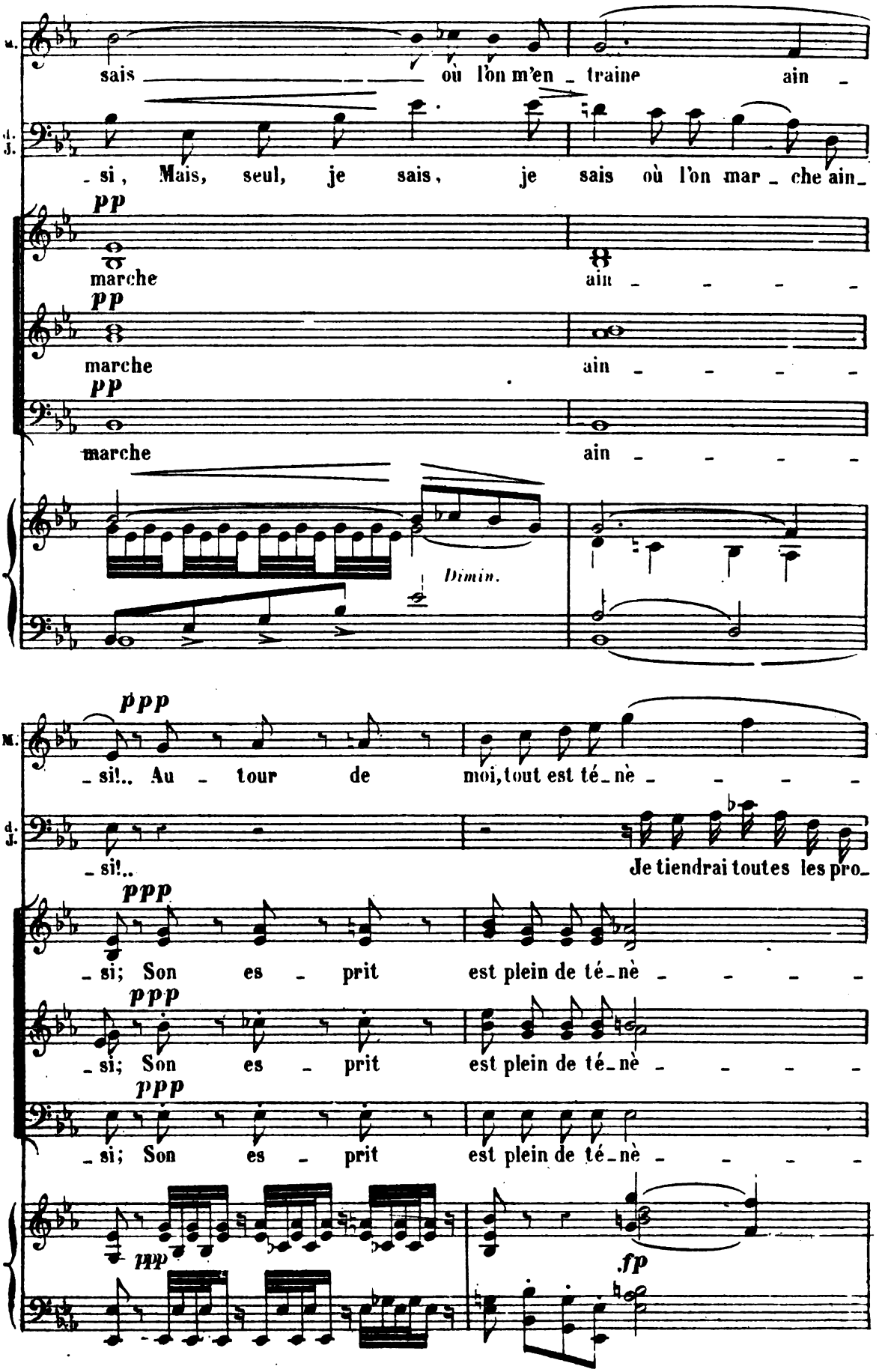

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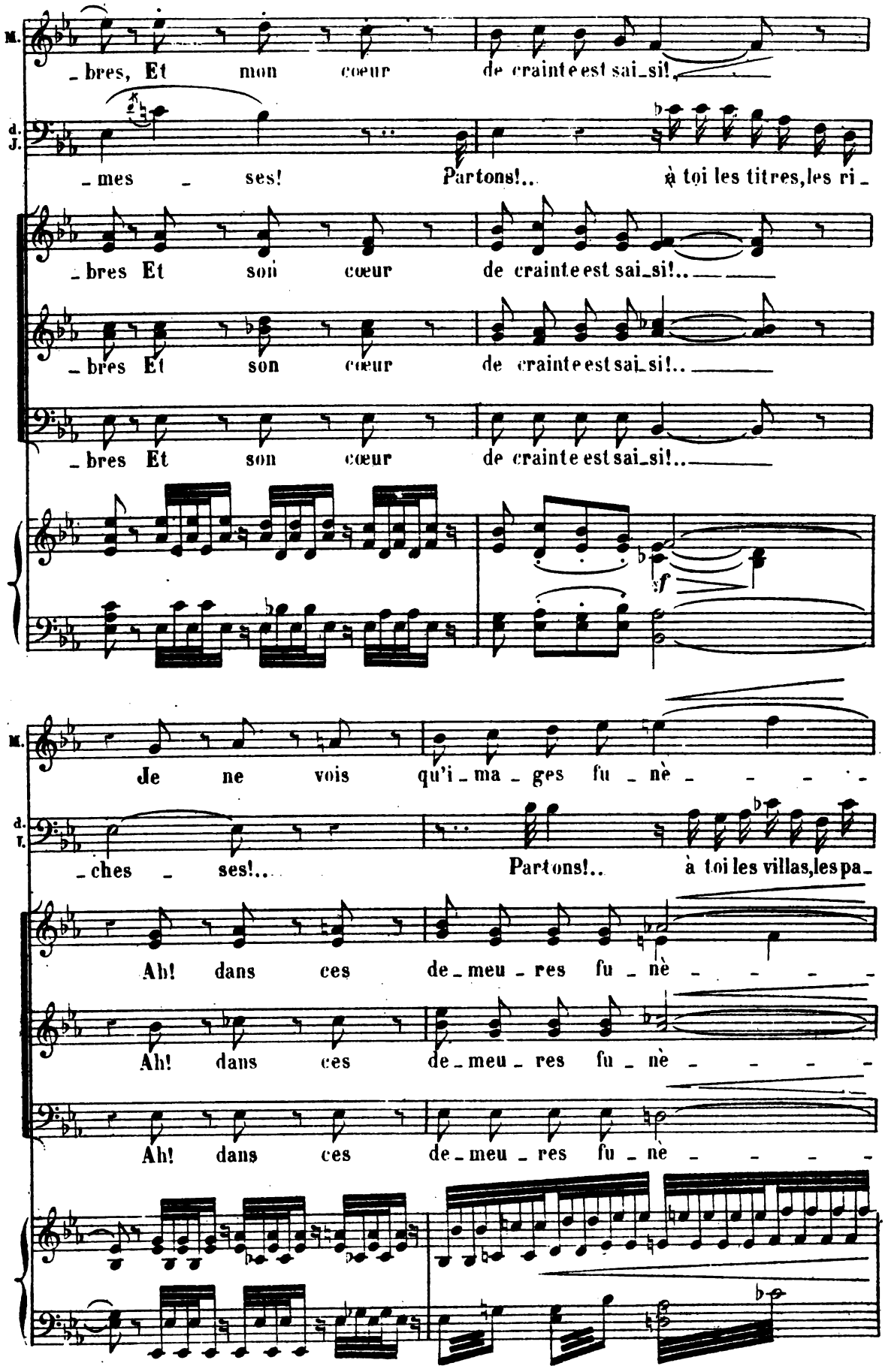

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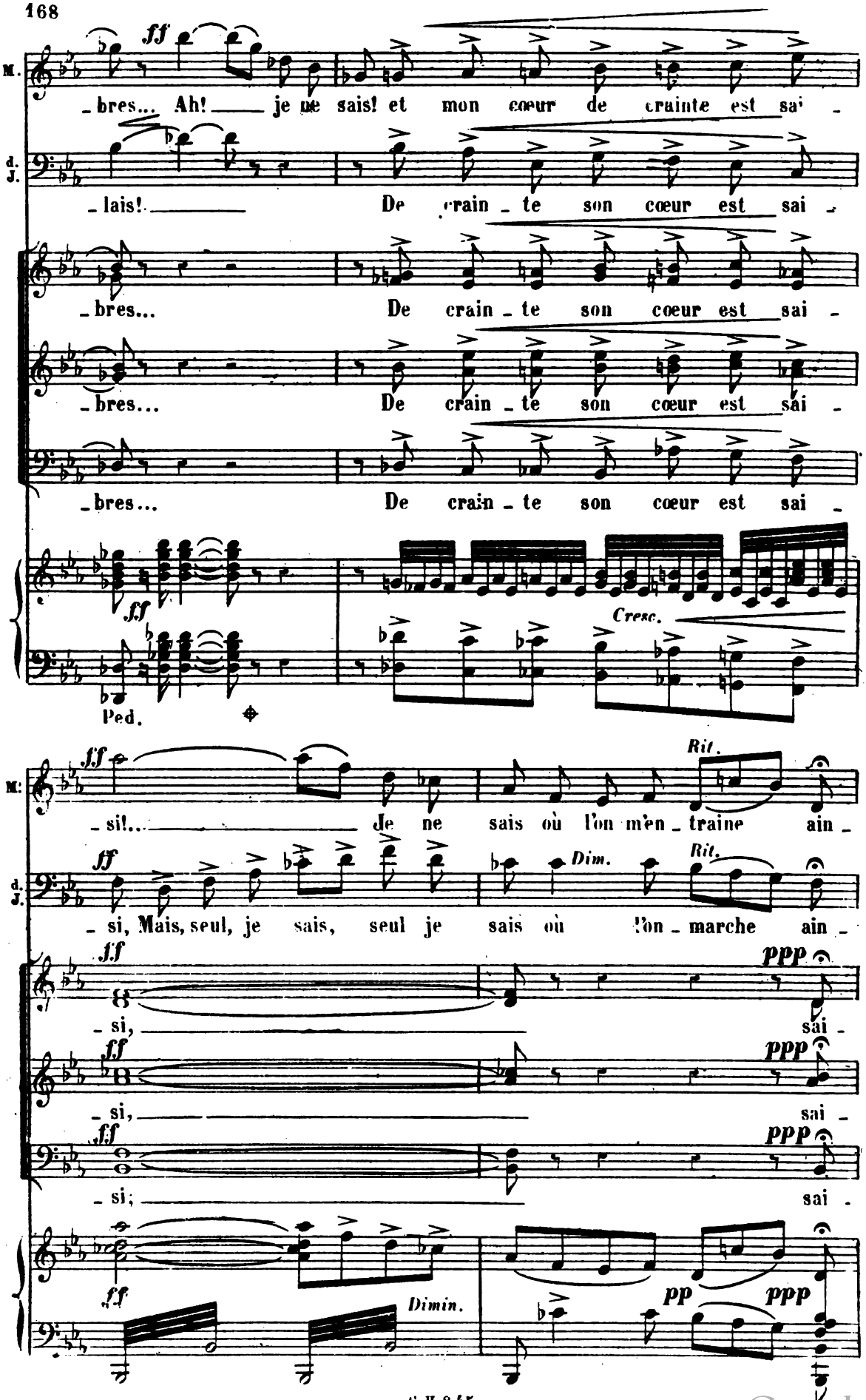

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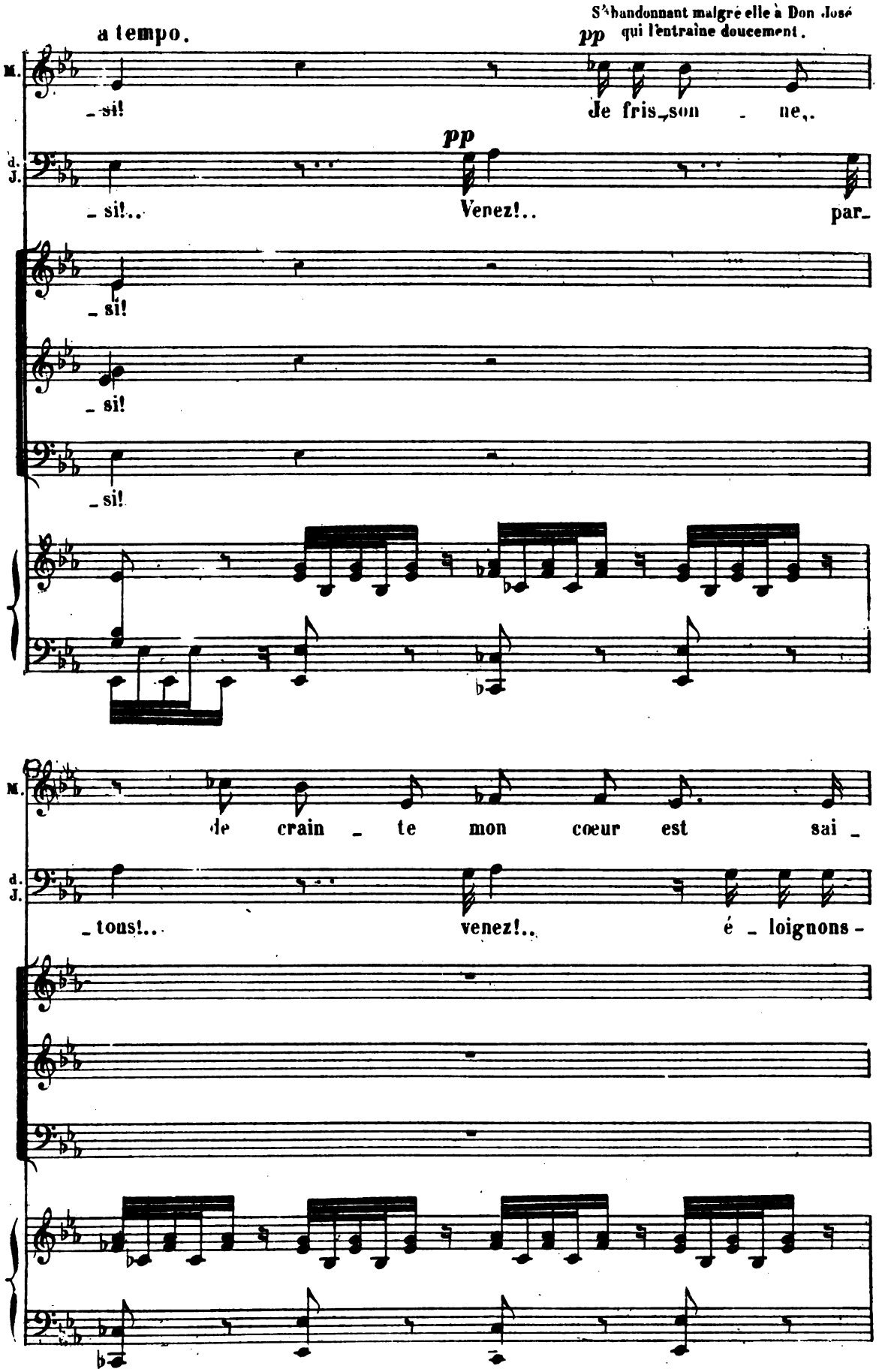

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Senza rigore.

M. **pp** _ si! il est sai _ si! De crain _ te mon cœur est sai _

d. J. **pp** (à part.) nous! Mais son cœur de crainte est sai _ si, il est sai _

pp Ah! par _ _ tons!

pp Ah! par _ _ tons!

pp Ah! par _ _ tons!

M. si!..

d. J. **ppp** si! venez... par_

e _ _ _ loi _ _ gnons _ _

é _ _ loi _ _ gnons _ _

é _ _ loi _ _ gnons _ _

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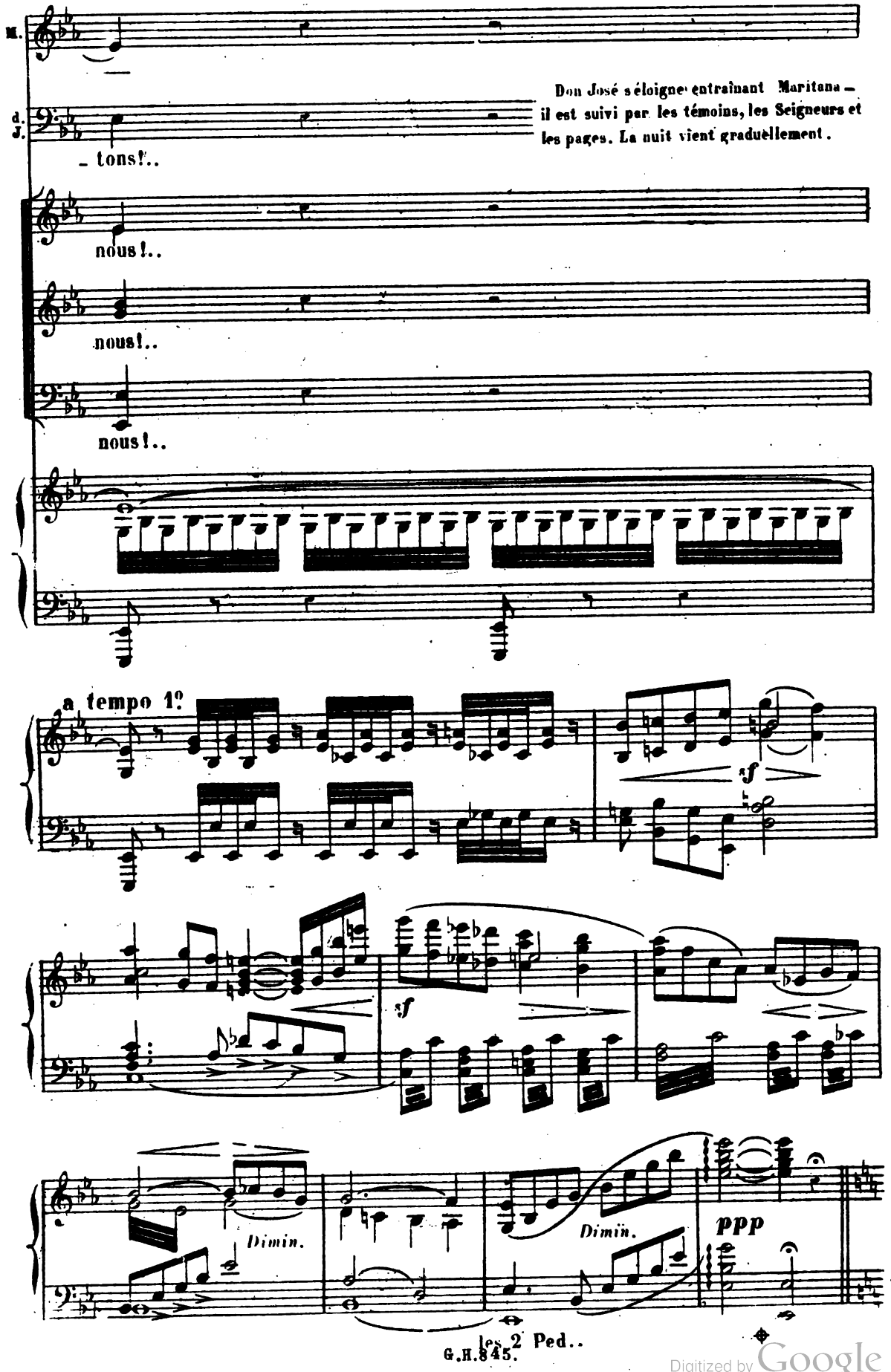

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(NUIT)

(La porte de droite s'entr'ouvre et Lazarille paraît à demi.)

Un peu moins lent.

(80 = ♩) *ppp* *pp* *p* (Trompettes au loin)

LAZARILLE. – Personne!.... (Il va regarder au fond) (Cri lointain) Sentinelles, veillez!

pp *p*

LAZARILLE (à D. César qui paraît) Fuyez... cette clef ouvre la poterne... Hâtez-vous...

pp En animant.

D. CÉSAR. (Chancelant comme un homme ivre et se frottant les yeux) Ah! ce n'est pas un rêve:... Je suis bien vivant!... (à Lazarille) Je n'ai donc pas entendu les balles siffler à mon oreille?..

pp Un peu plus animé.

LAZARILLE (bas) Impossible!..les voilà toutes! D. CÉSAR. Comment?... LAZARILLE. – Le gardien des arquebuses, c'était moi... moi qui vous ai dit: Tombez et ne bougez pas!

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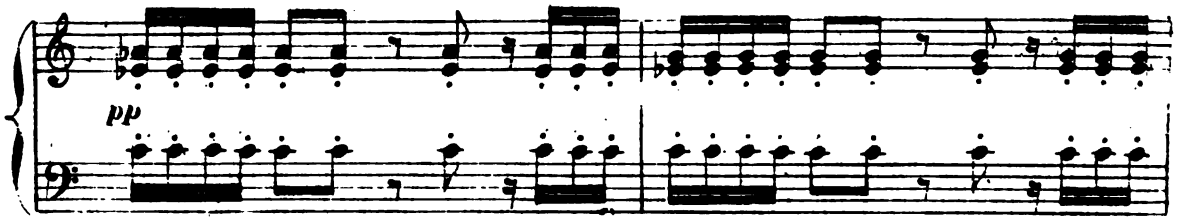
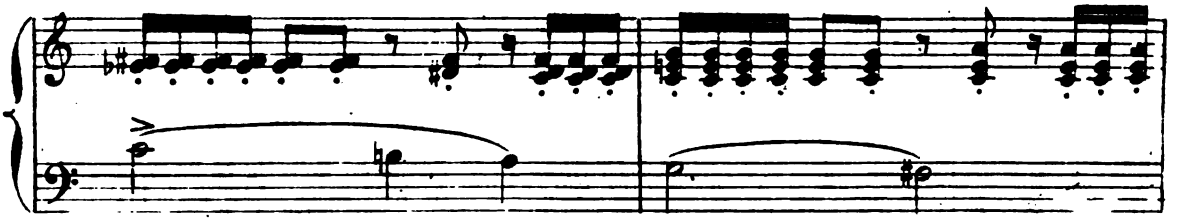
D. CÉSAR. (prenant les balles) Douze!.. le compte y est.

(les mettant dans sa poche) Allons, j'aime mieux les avoir dans ma poche que dans



ma poitrine.

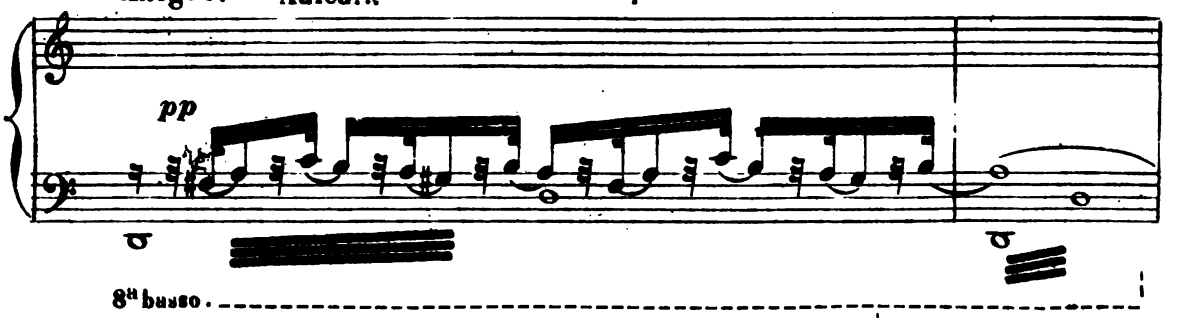
LAZARILLE. (Vivement et en l'entraînant) Partez!..quittez Madrid.



(Au moment de disparaître et comme par réminiscence)

D. CÉSAR. (Franchissant le rempart) Allegro. Adieu!..

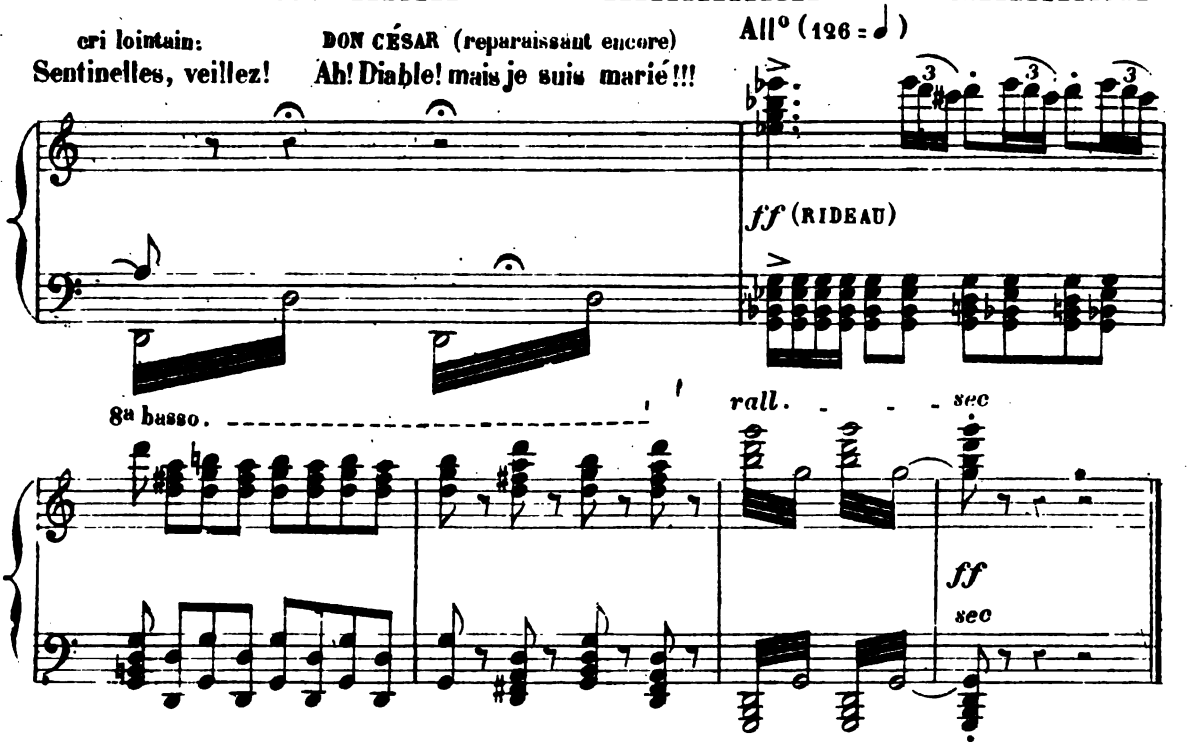
Tiens! mais maintenant que je suis mort, je n'ai plus de créanciers!!..



cri lointain: Sentinelles, veillez!

DON CÉSAR (reparaissant encore) Ah! Diable! mais je suis marié!!!

All° (126 = ♩)



Fin du 2e ACTE.

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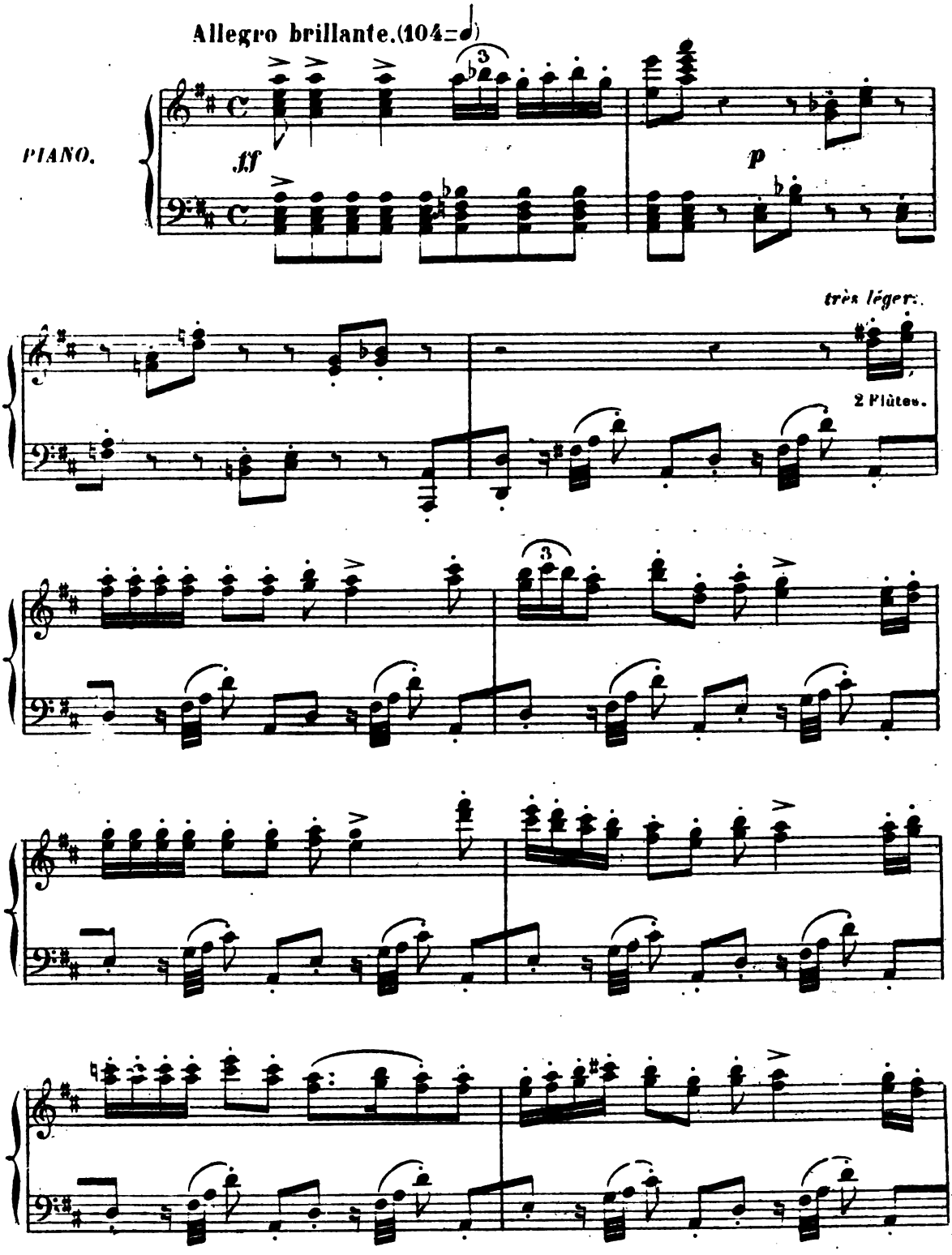
ACTE TROISIÈME.

AU PALAIS DE SAN FERNANDO

Un pavillon d'été au milieu d'un jardin. Lustres, bougies allumées, fleurs.

ENTR'ACTE-SEVILLANA

Allegro brillante. (104 = ♩)



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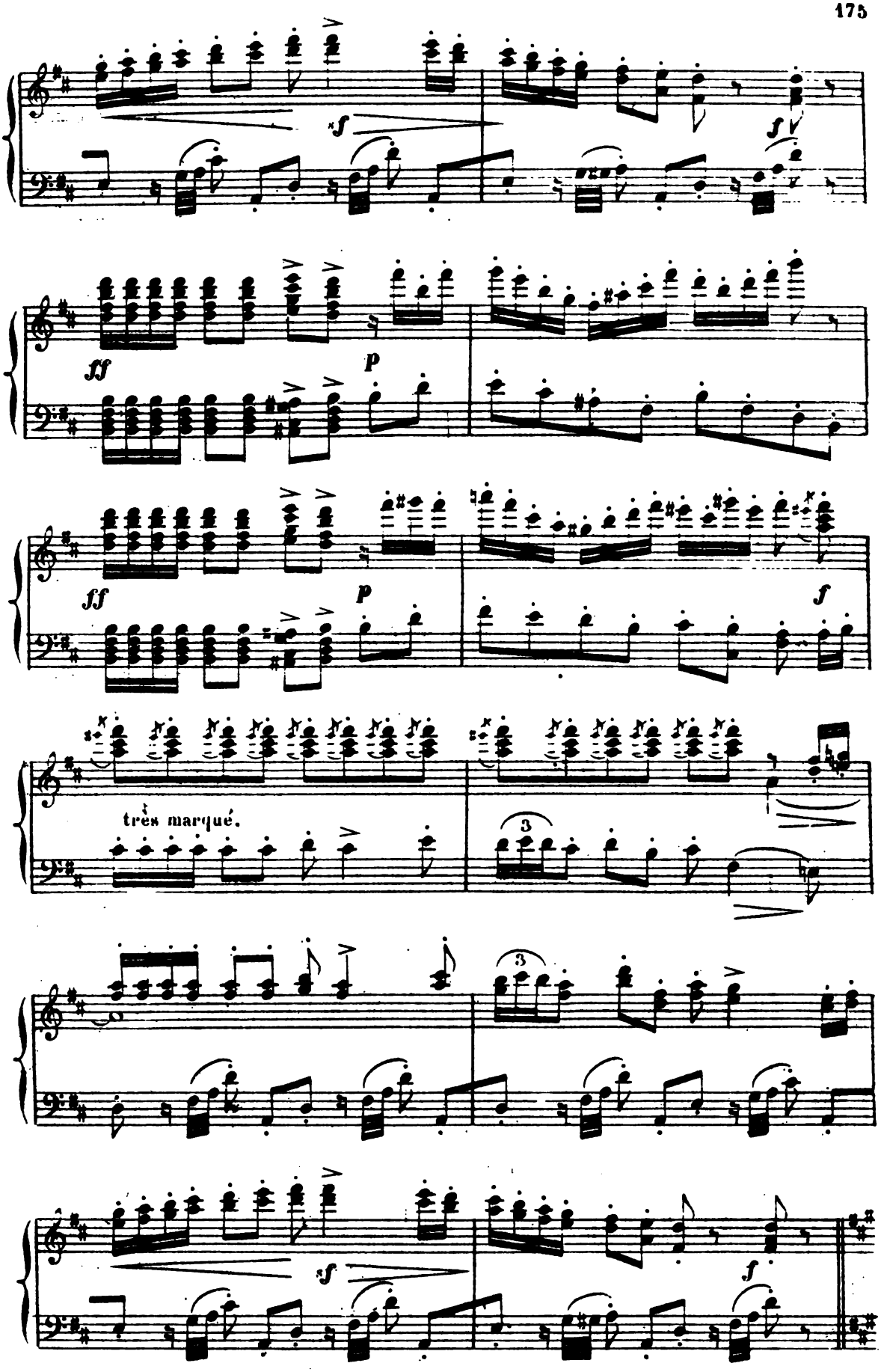

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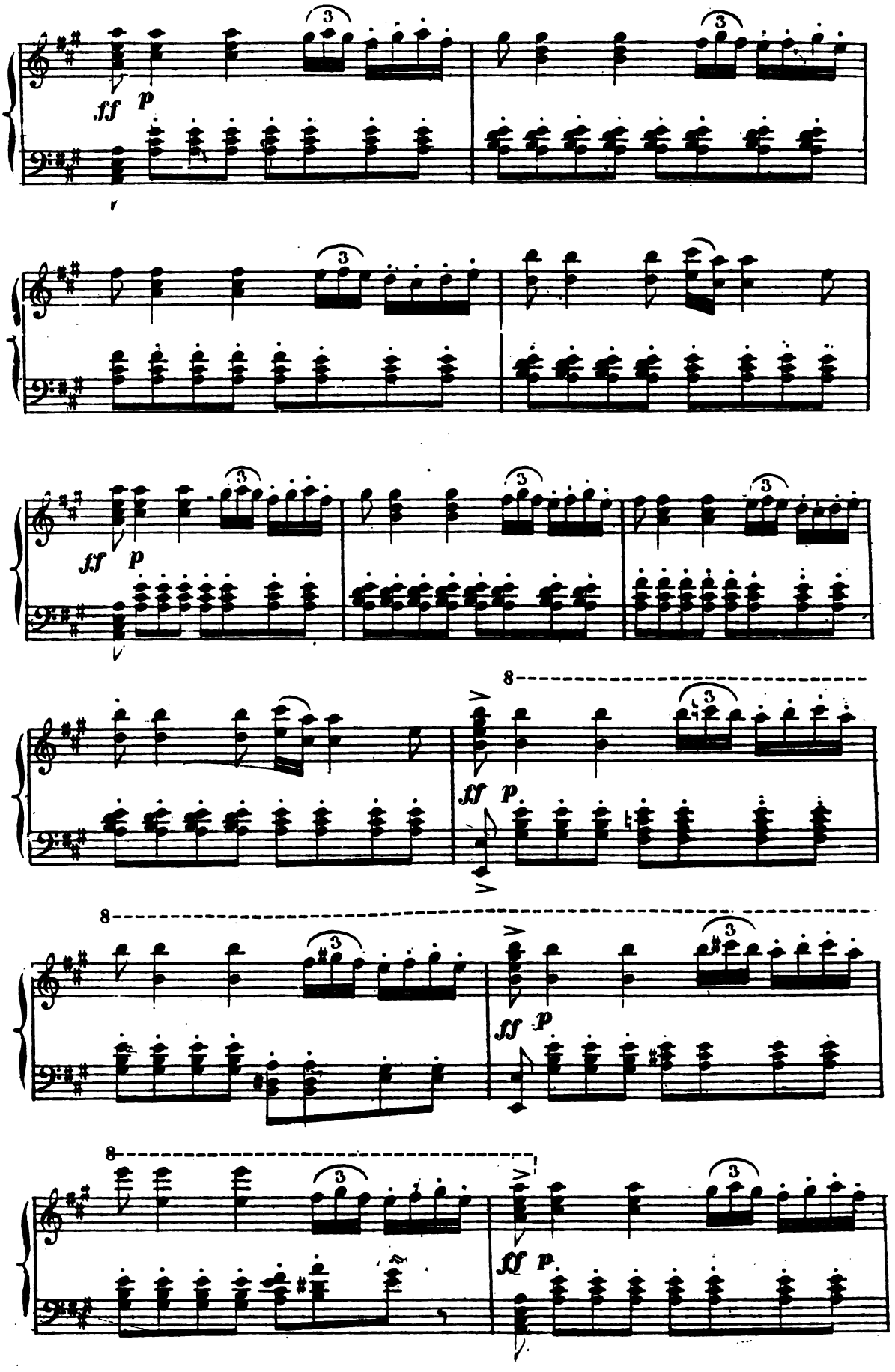

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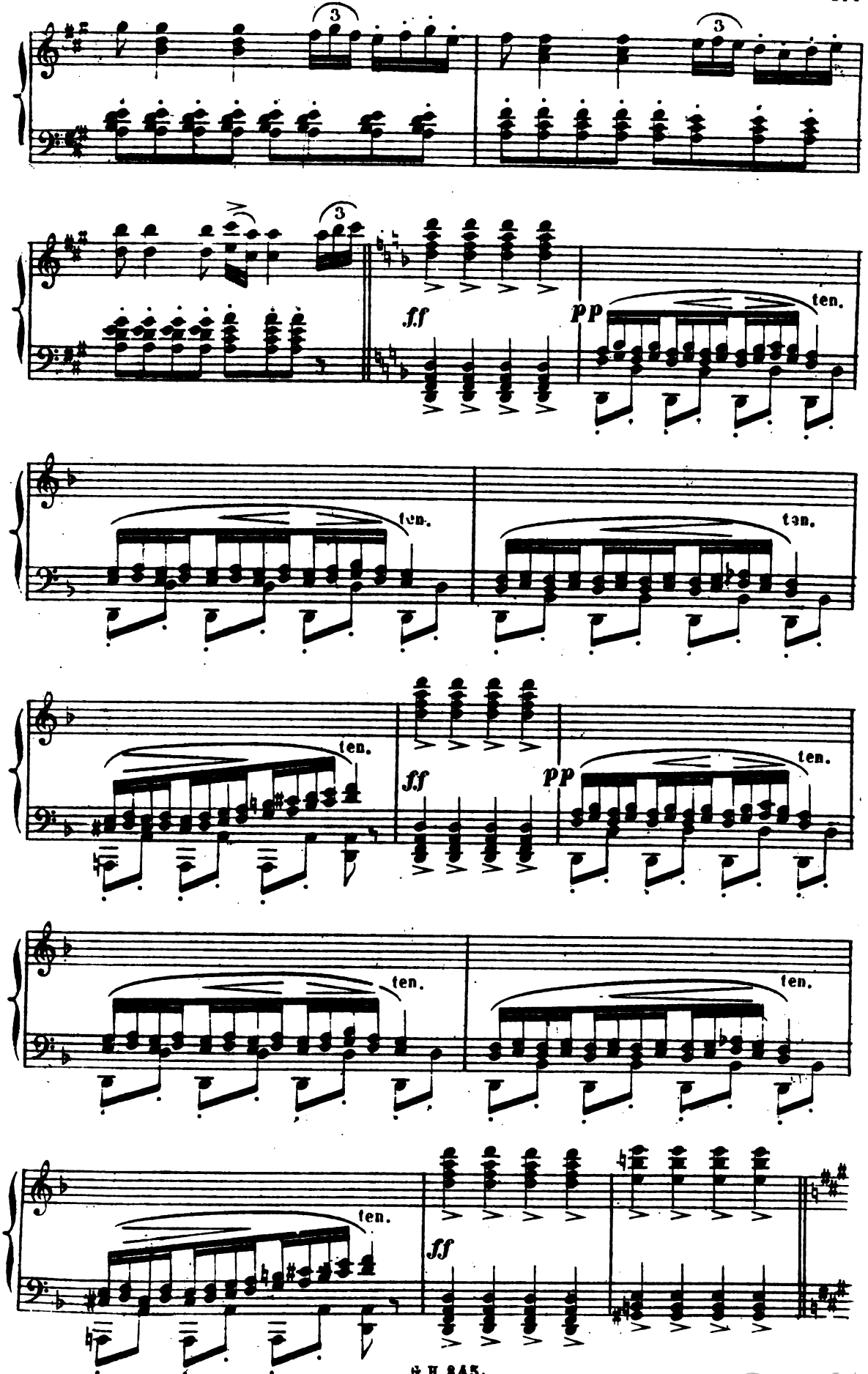

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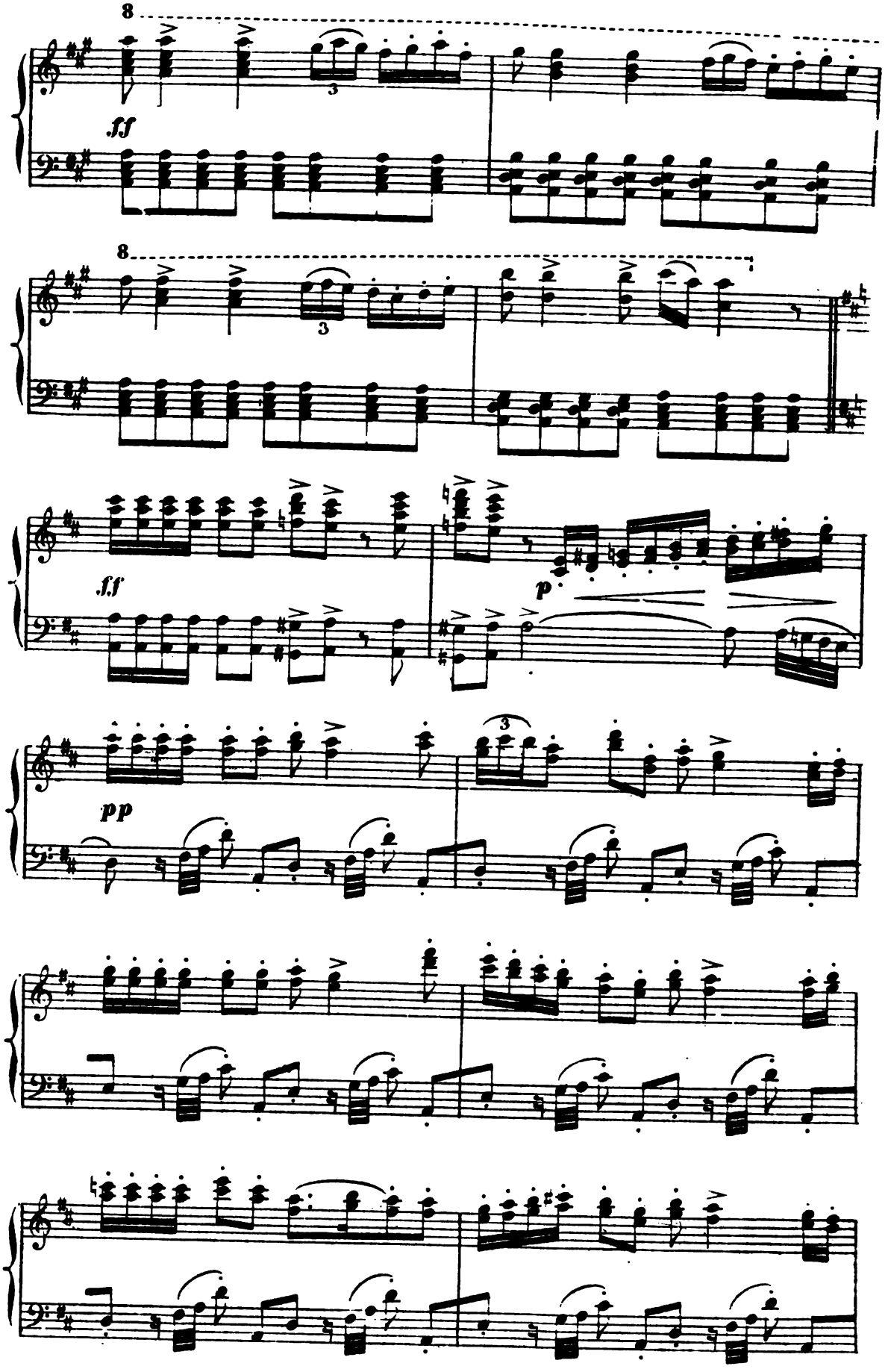

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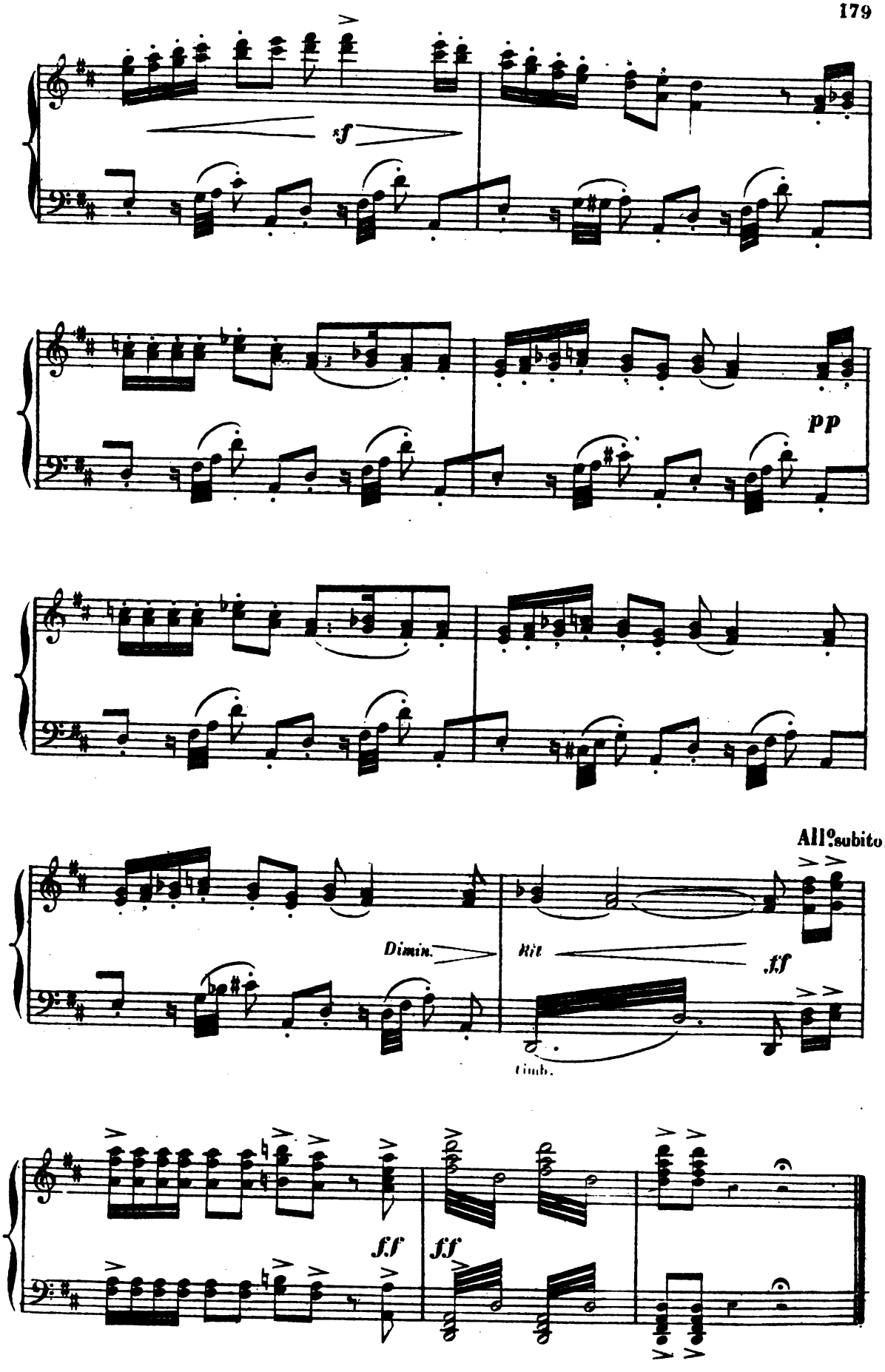

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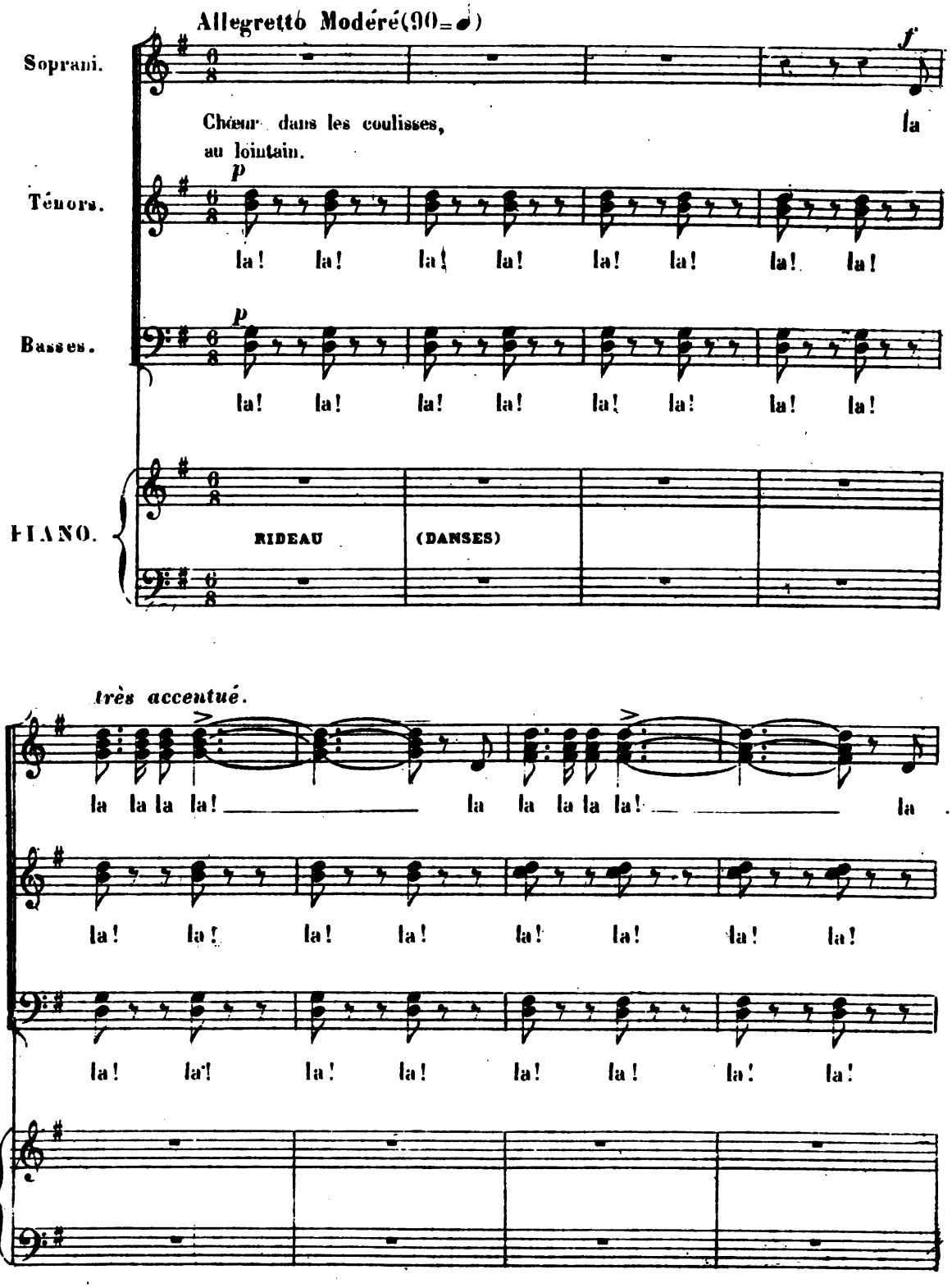
BALLET

et

ROMANCE.

N° 12. N° 1.



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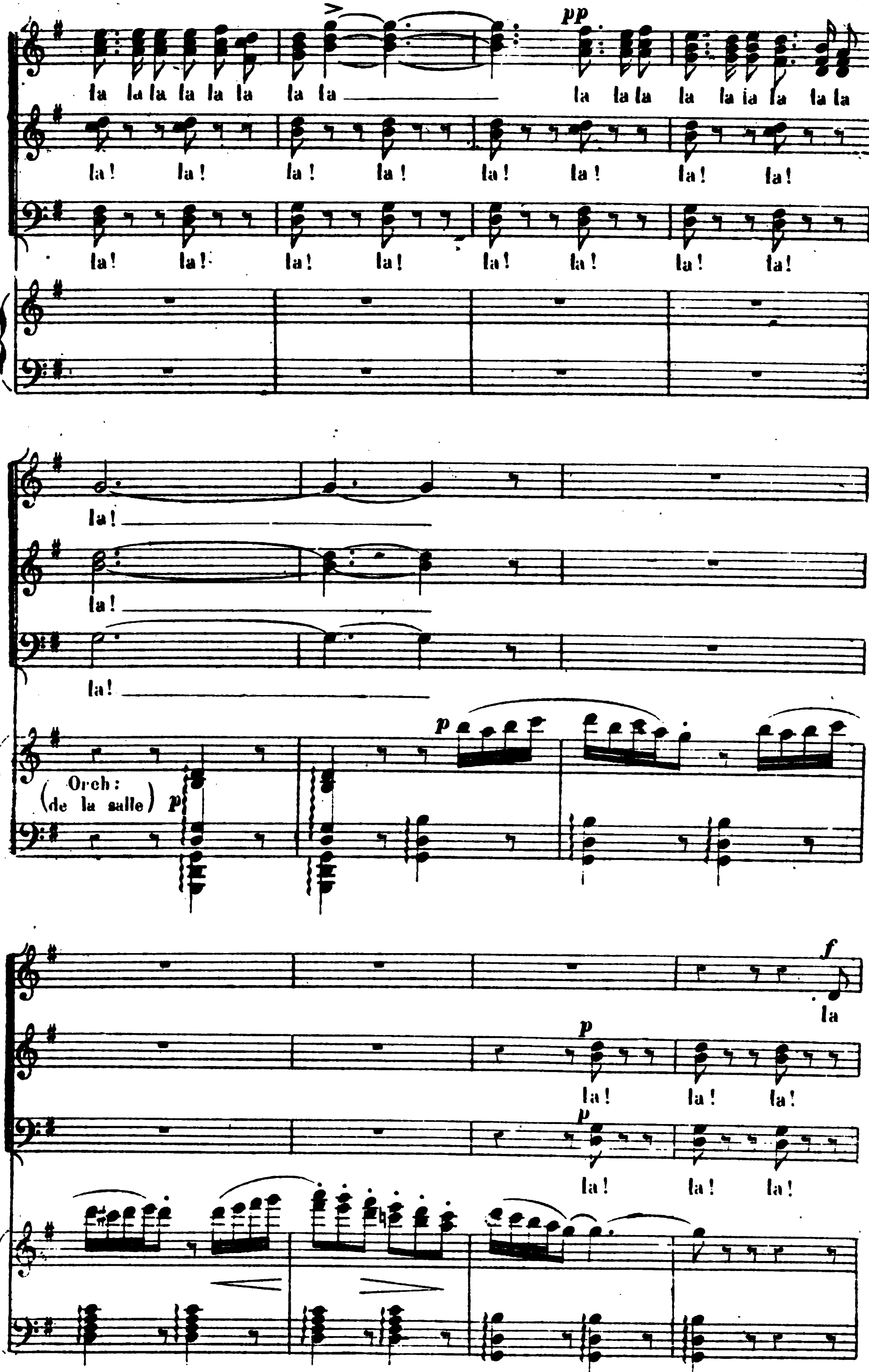

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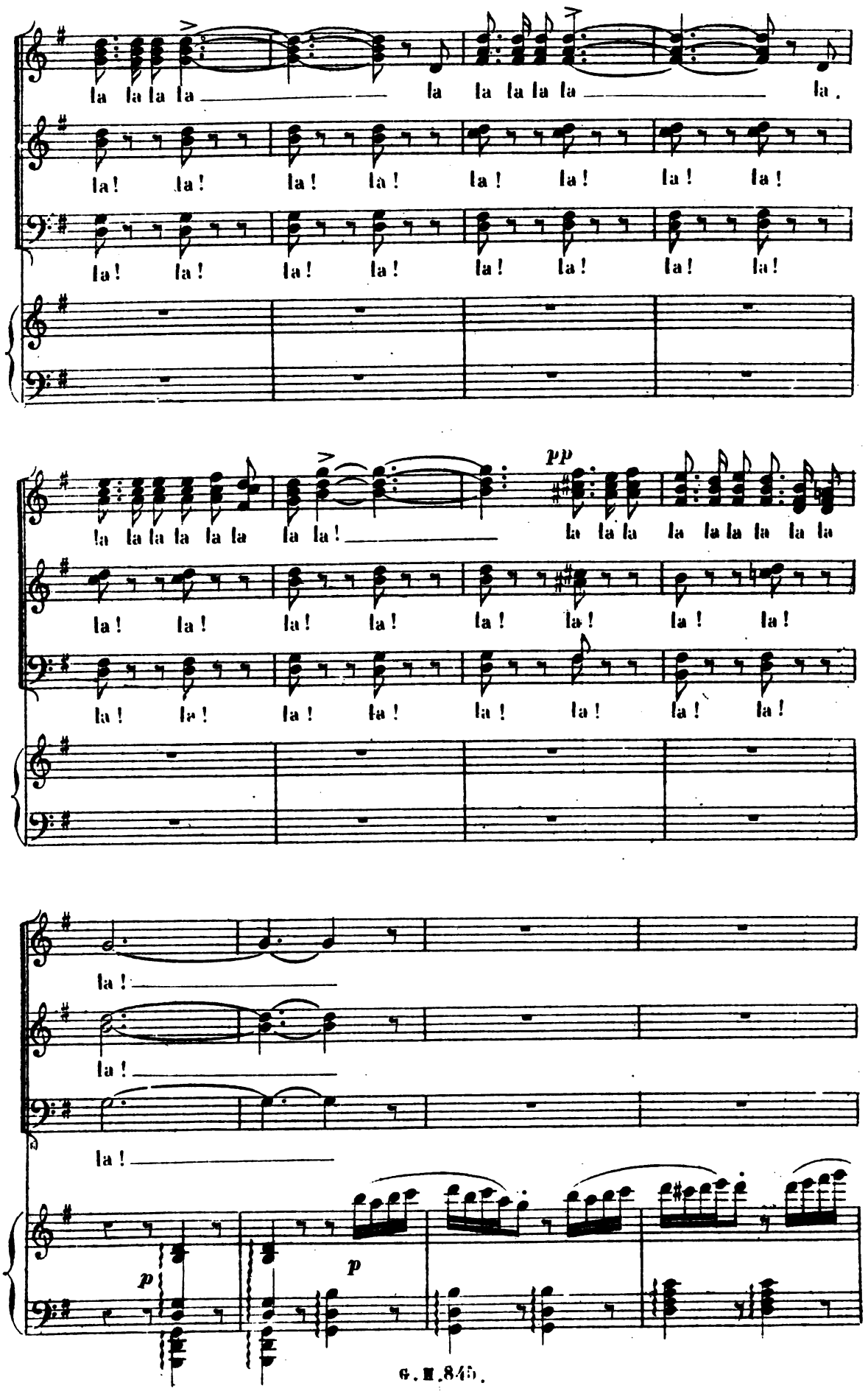

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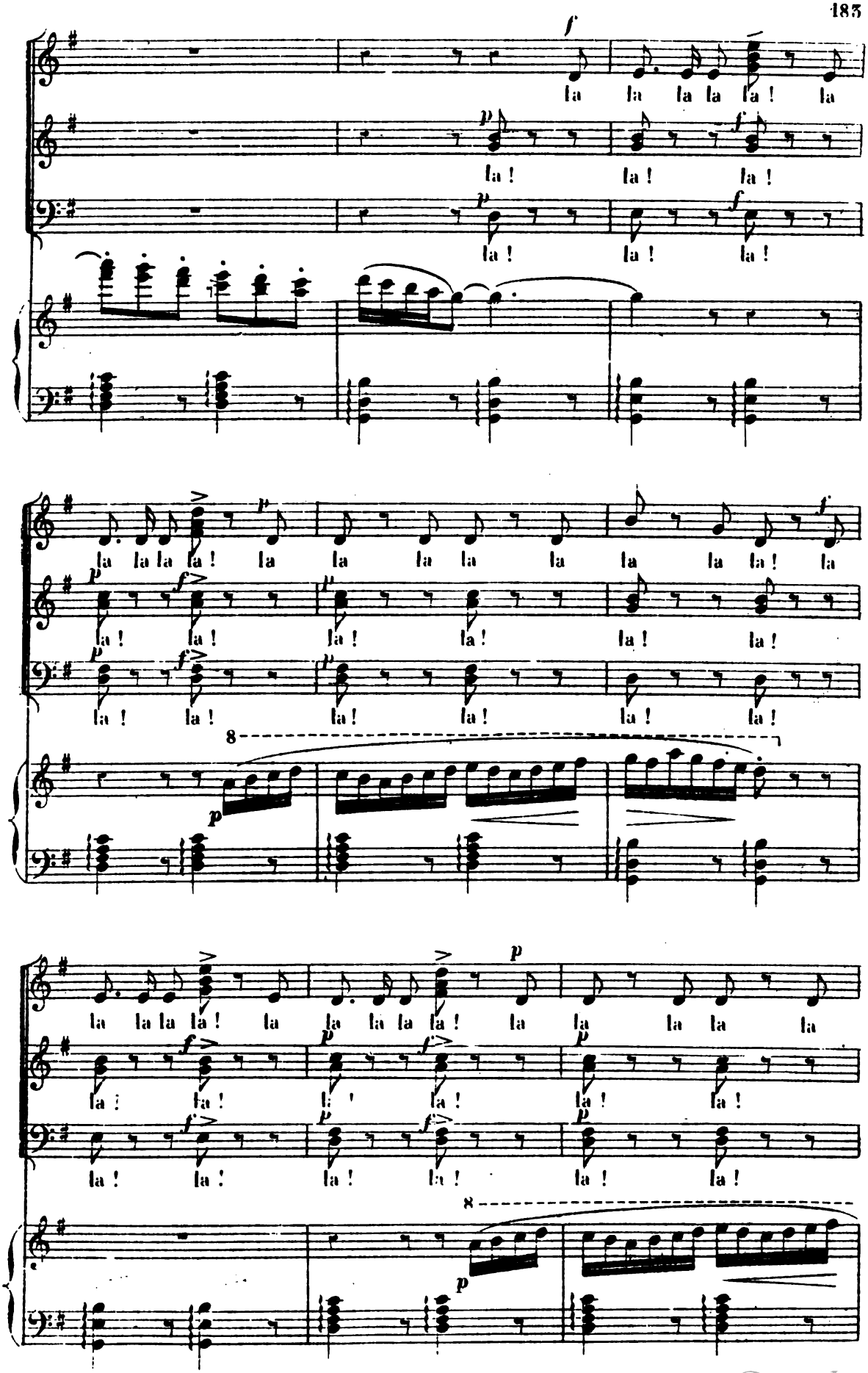

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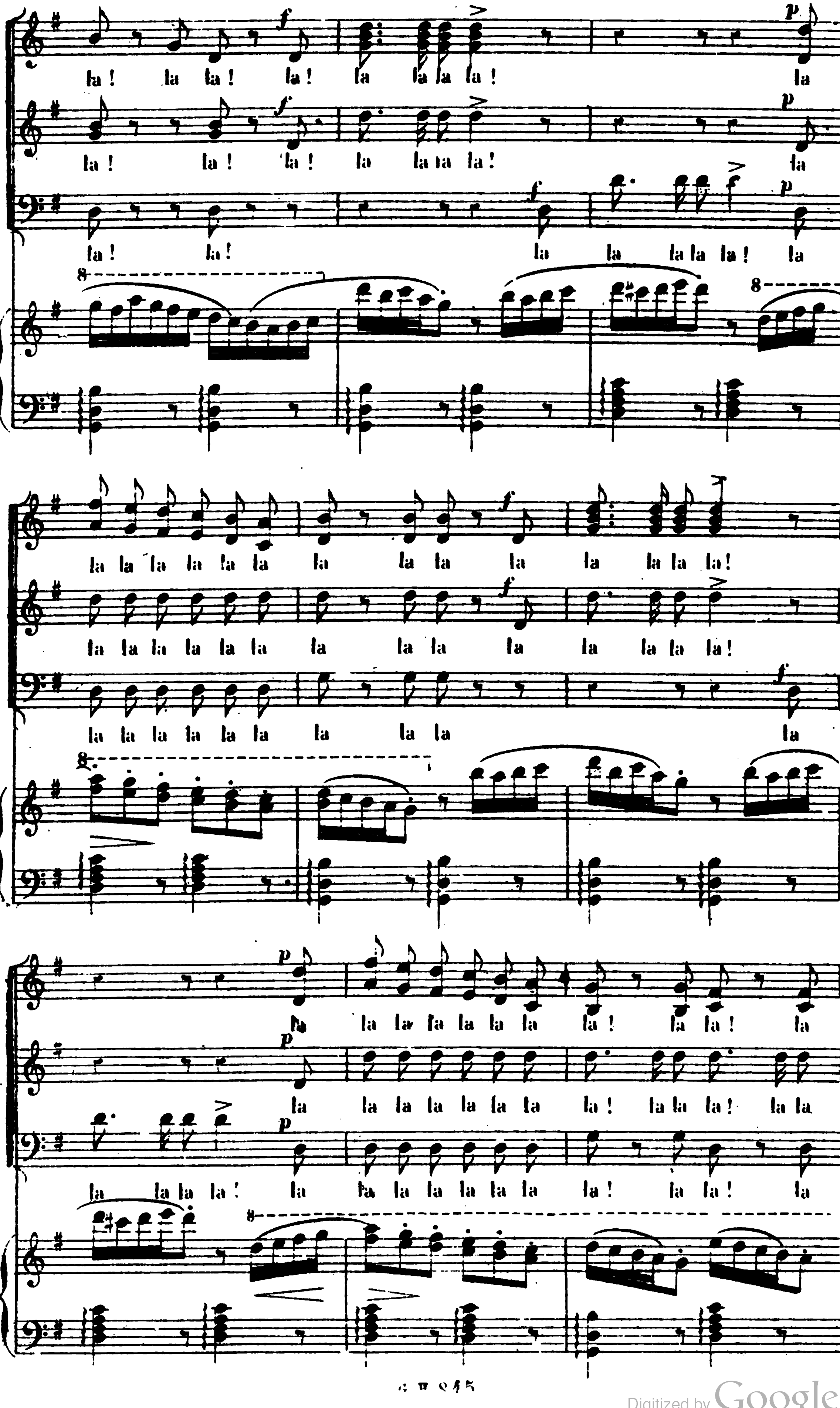

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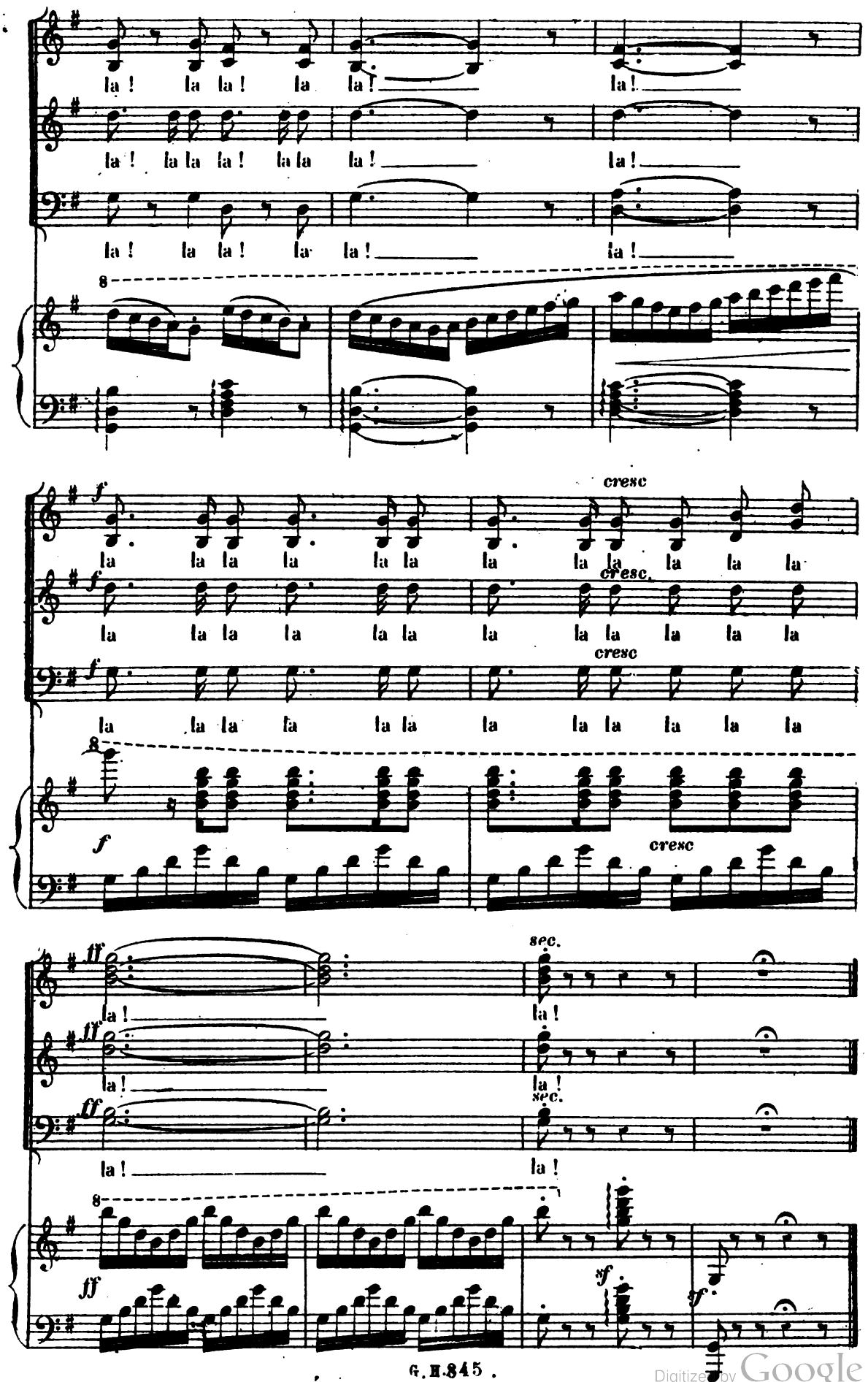

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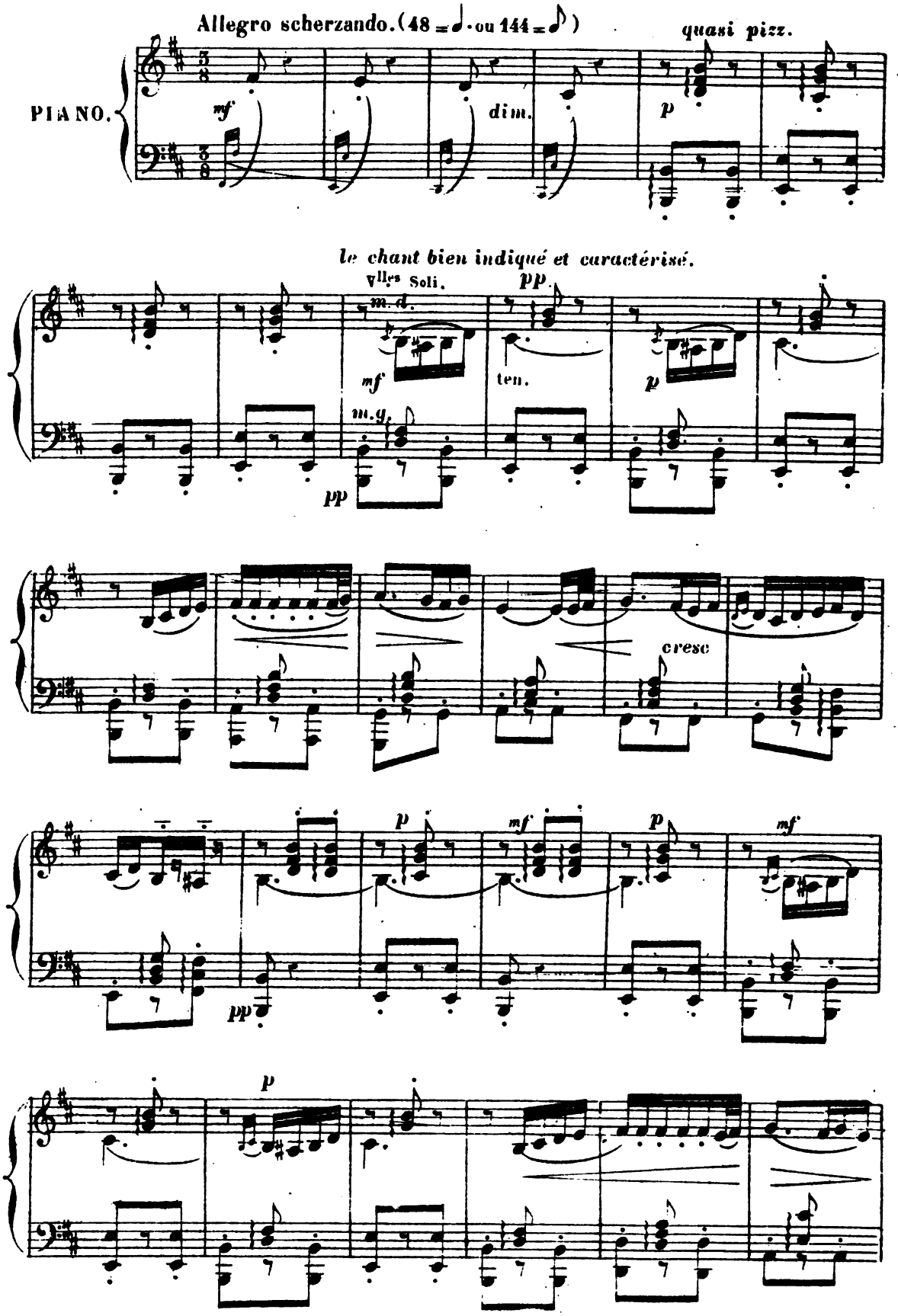
N° 2



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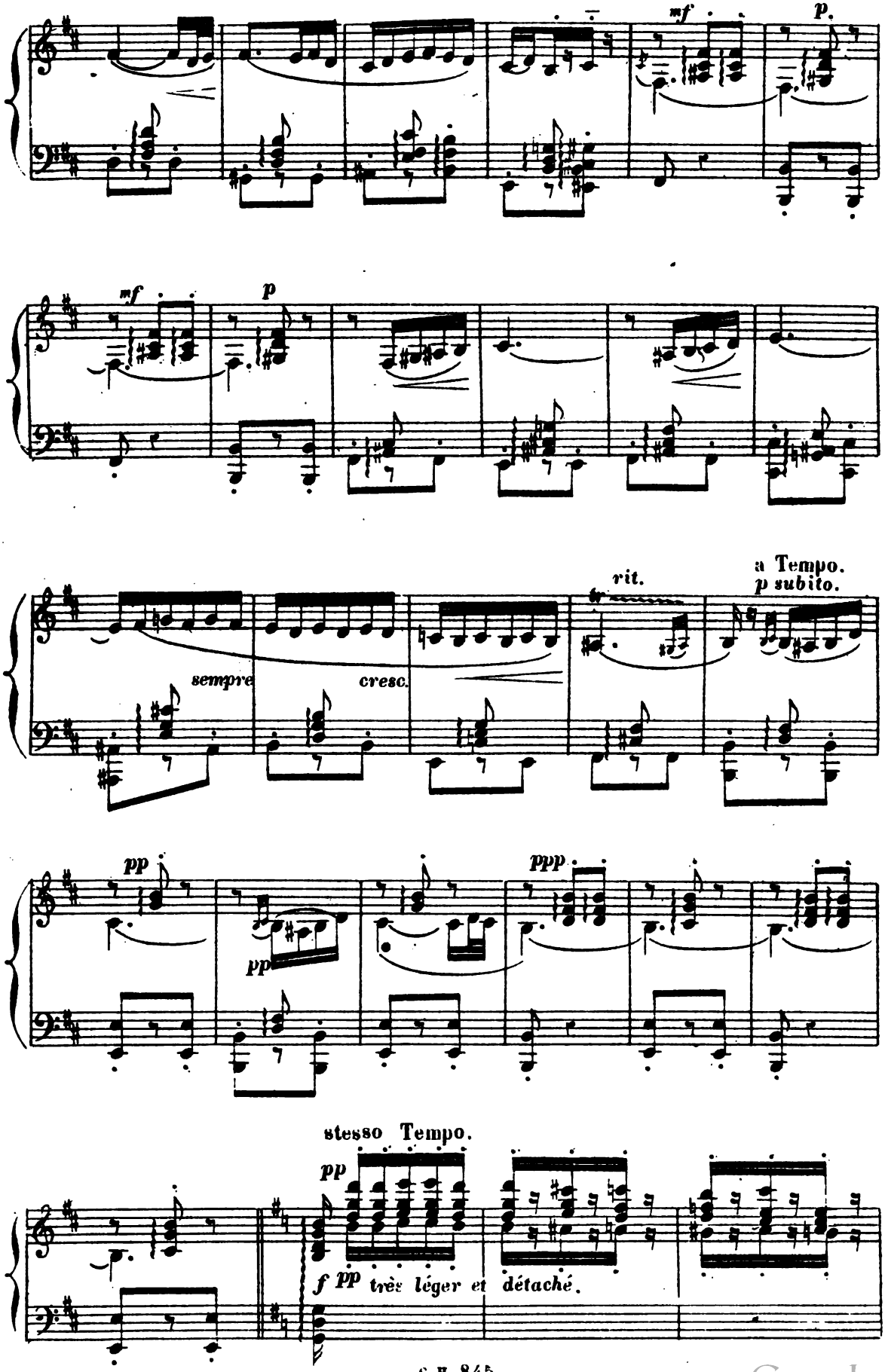

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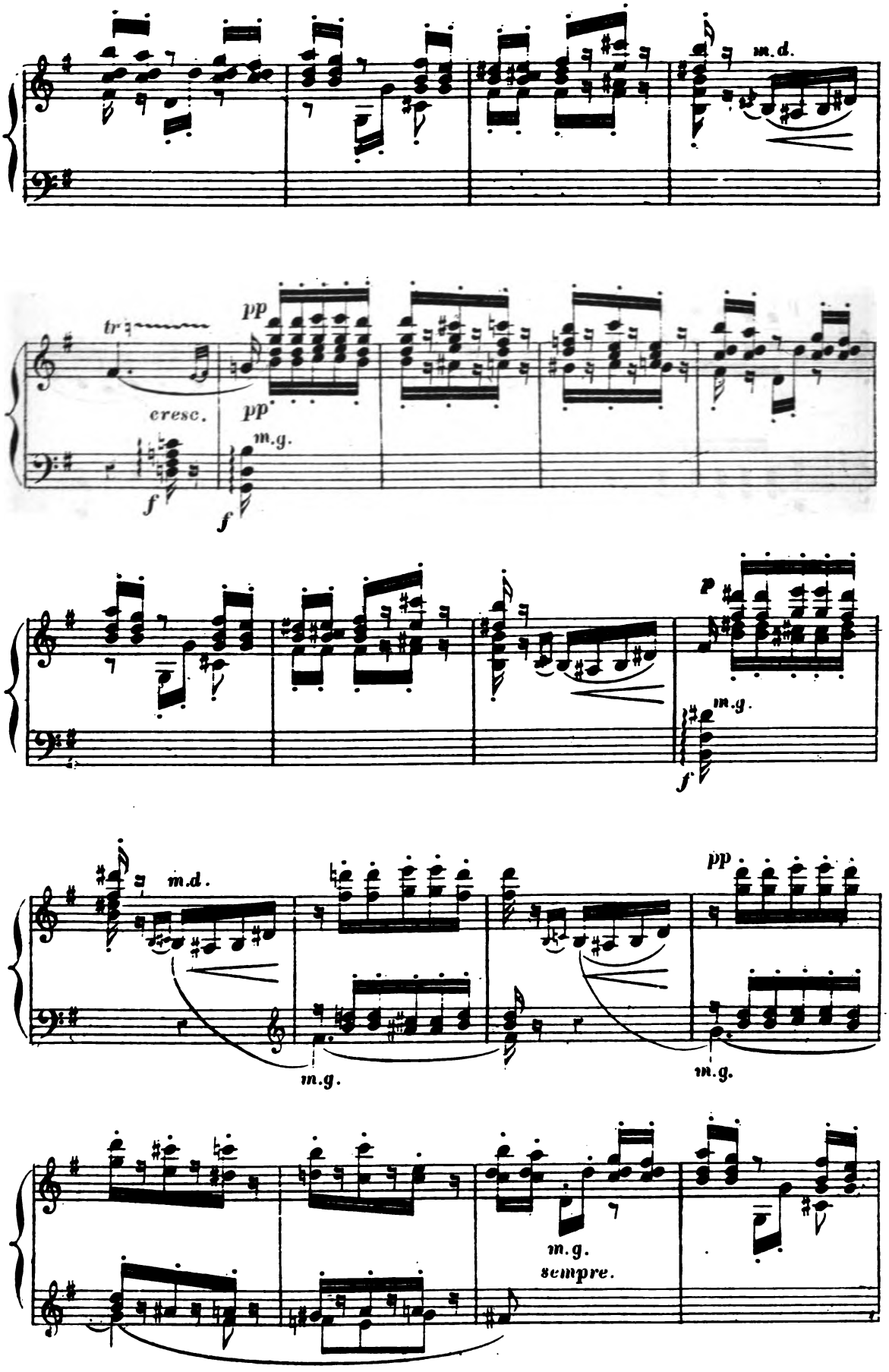

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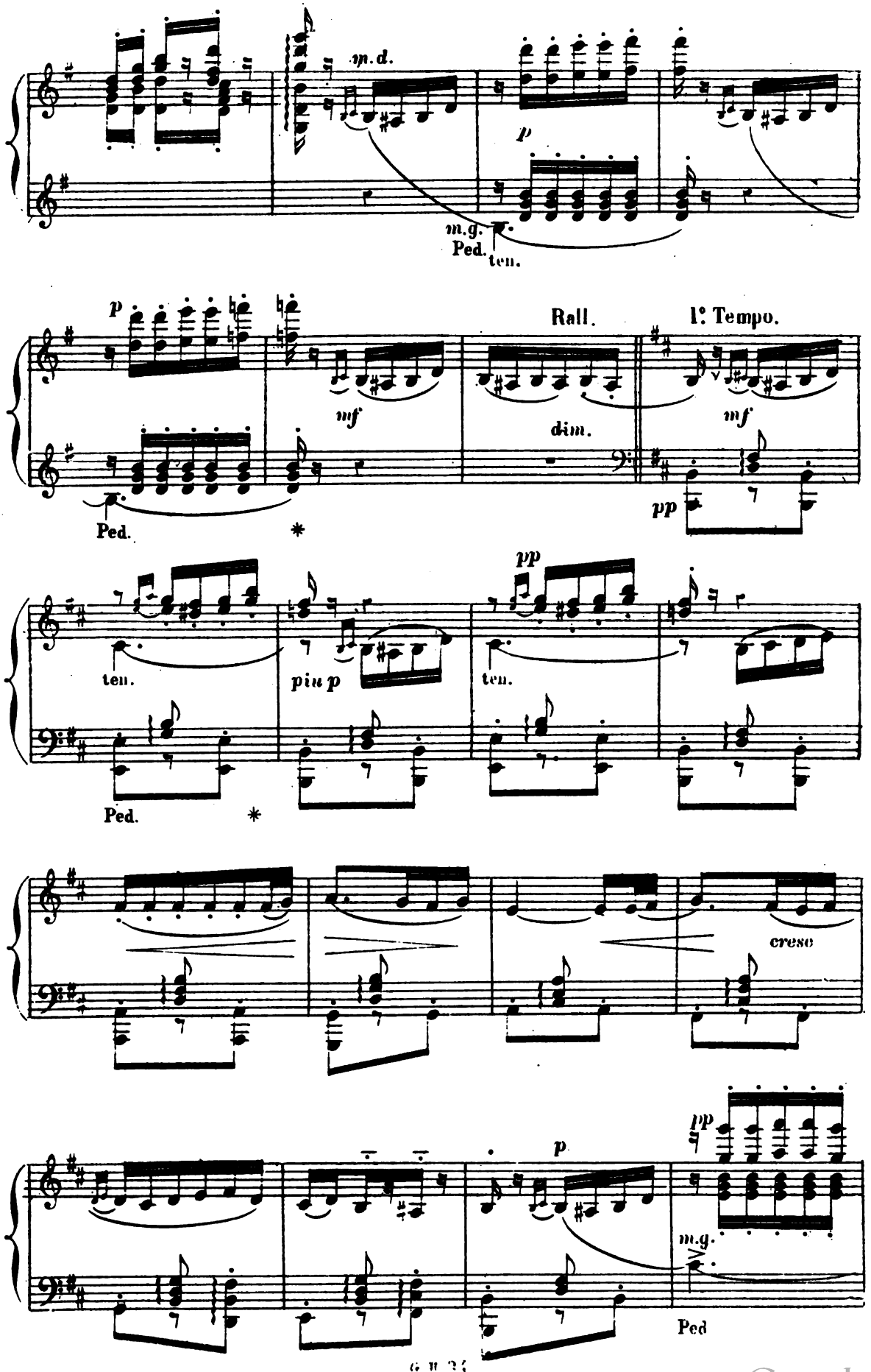

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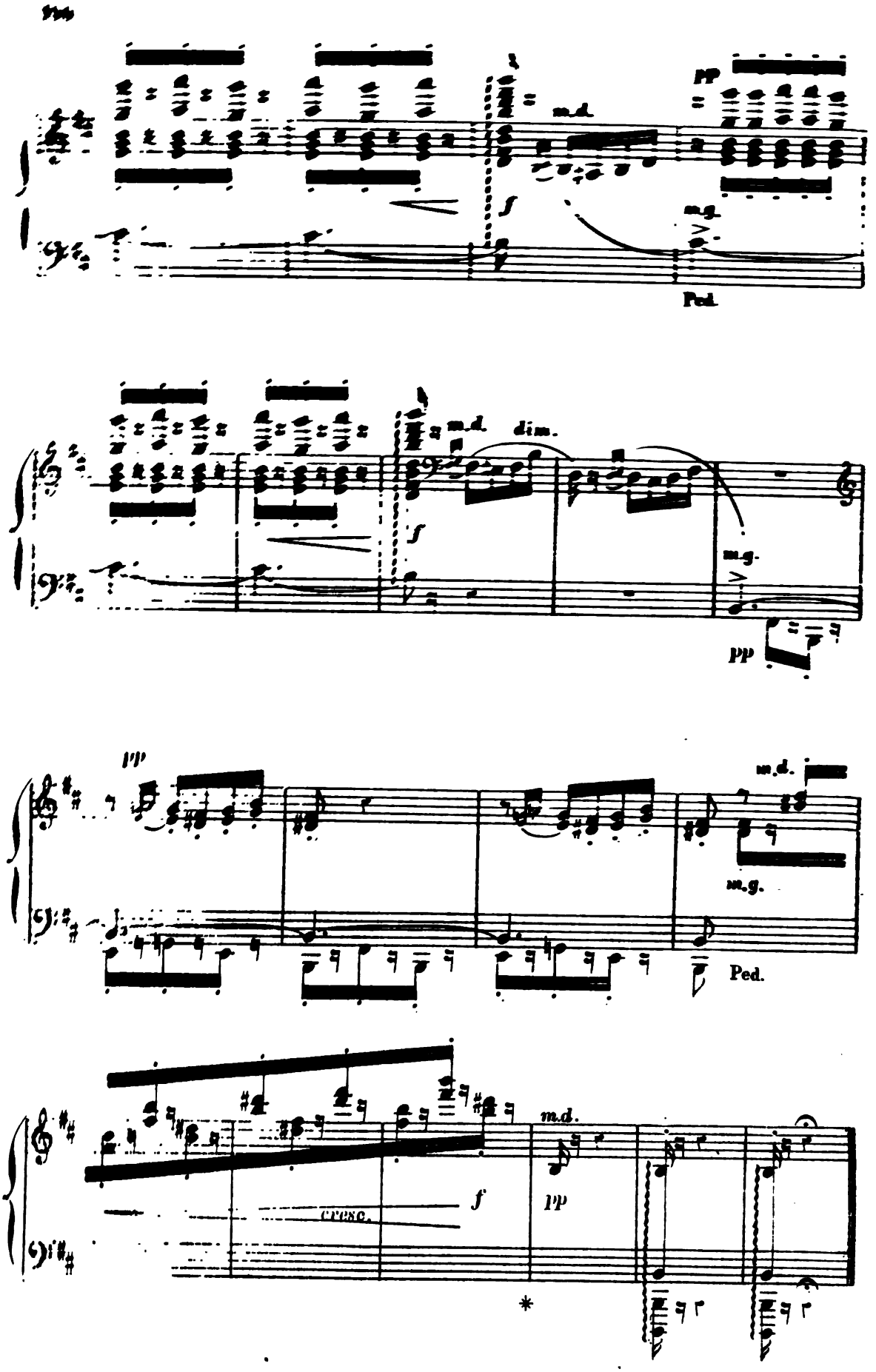

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N°. 3.

All° mod^to maestoso. (72 = ♩)

PIANO

f et très ryhthmé.

pp

pp

sempre p e staccato

f et très rhythmé

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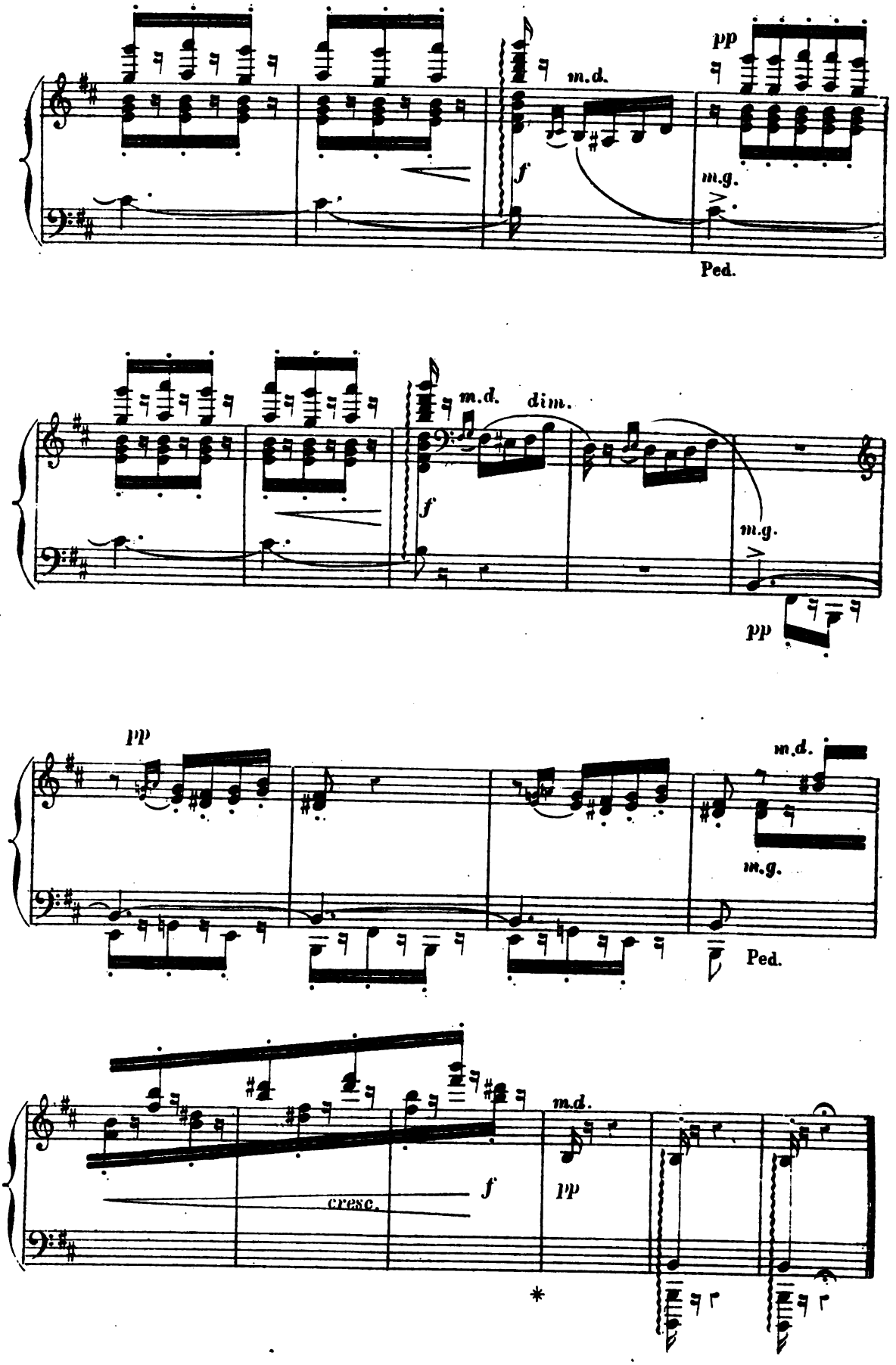

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N°. 3.

All° mod^to maestoso. (72 = ♩)

PIANO

f et très rythmé.

pp

pp

sempre p e staccato

f et très rythmé

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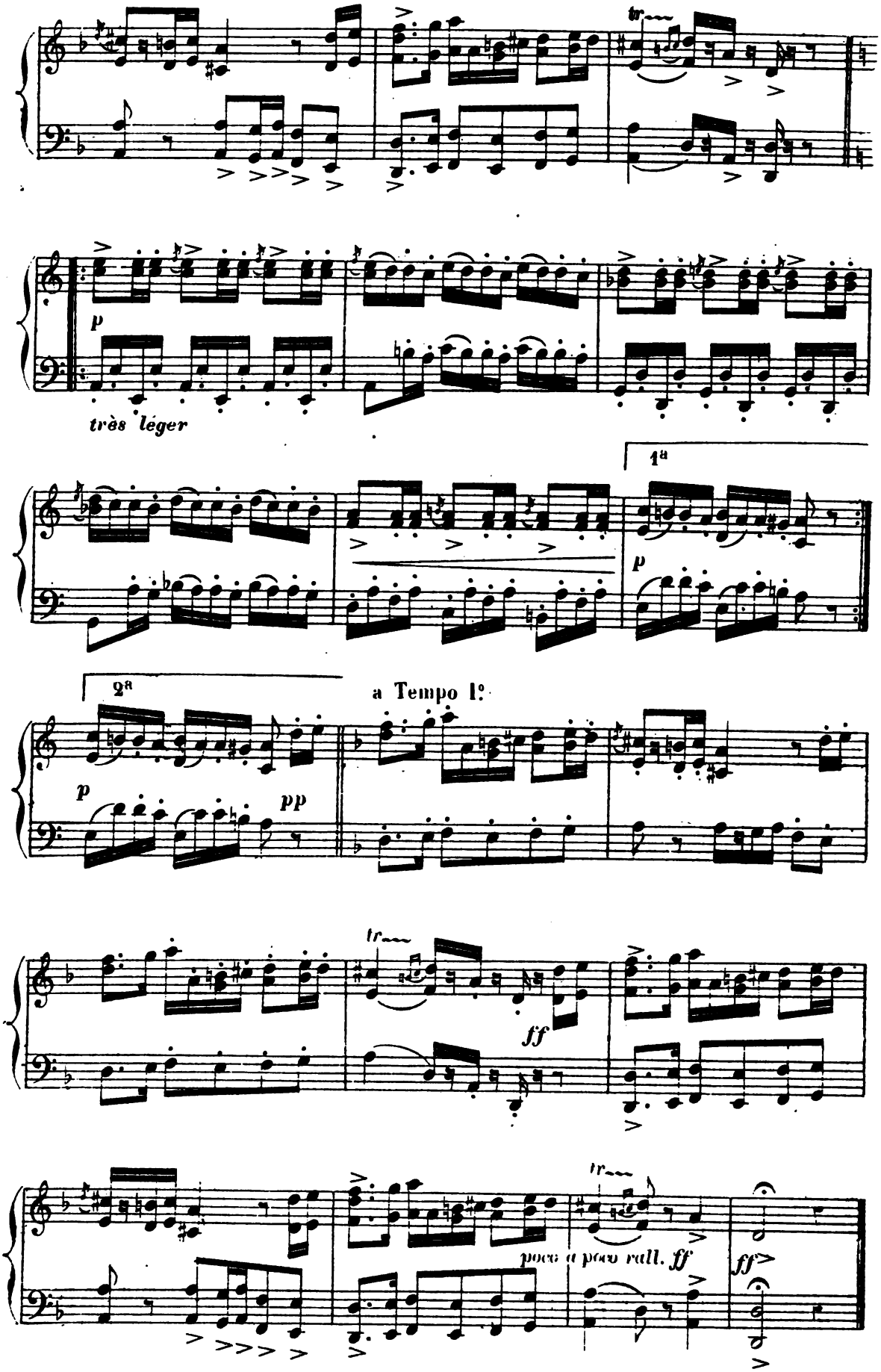

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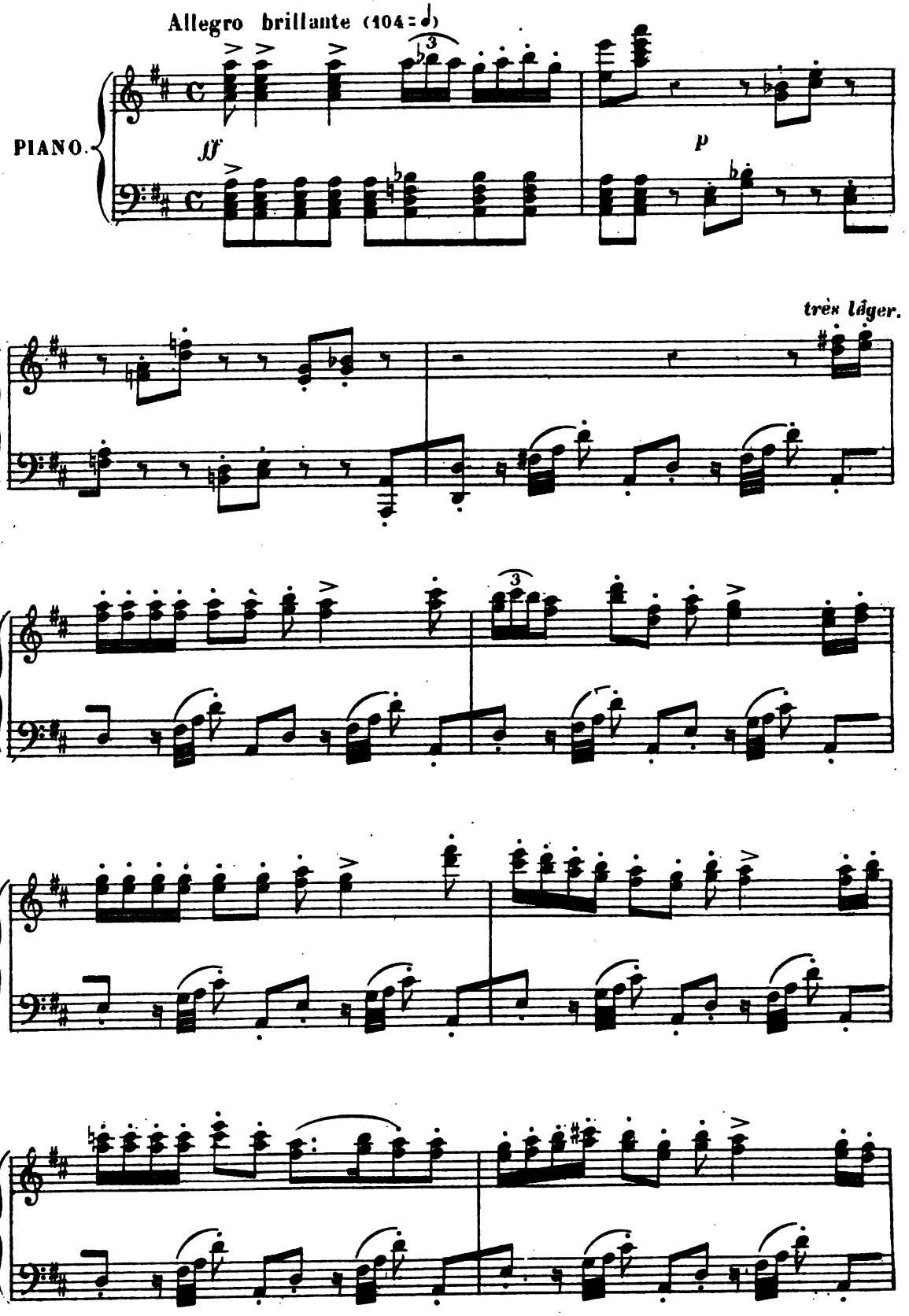
N°4.



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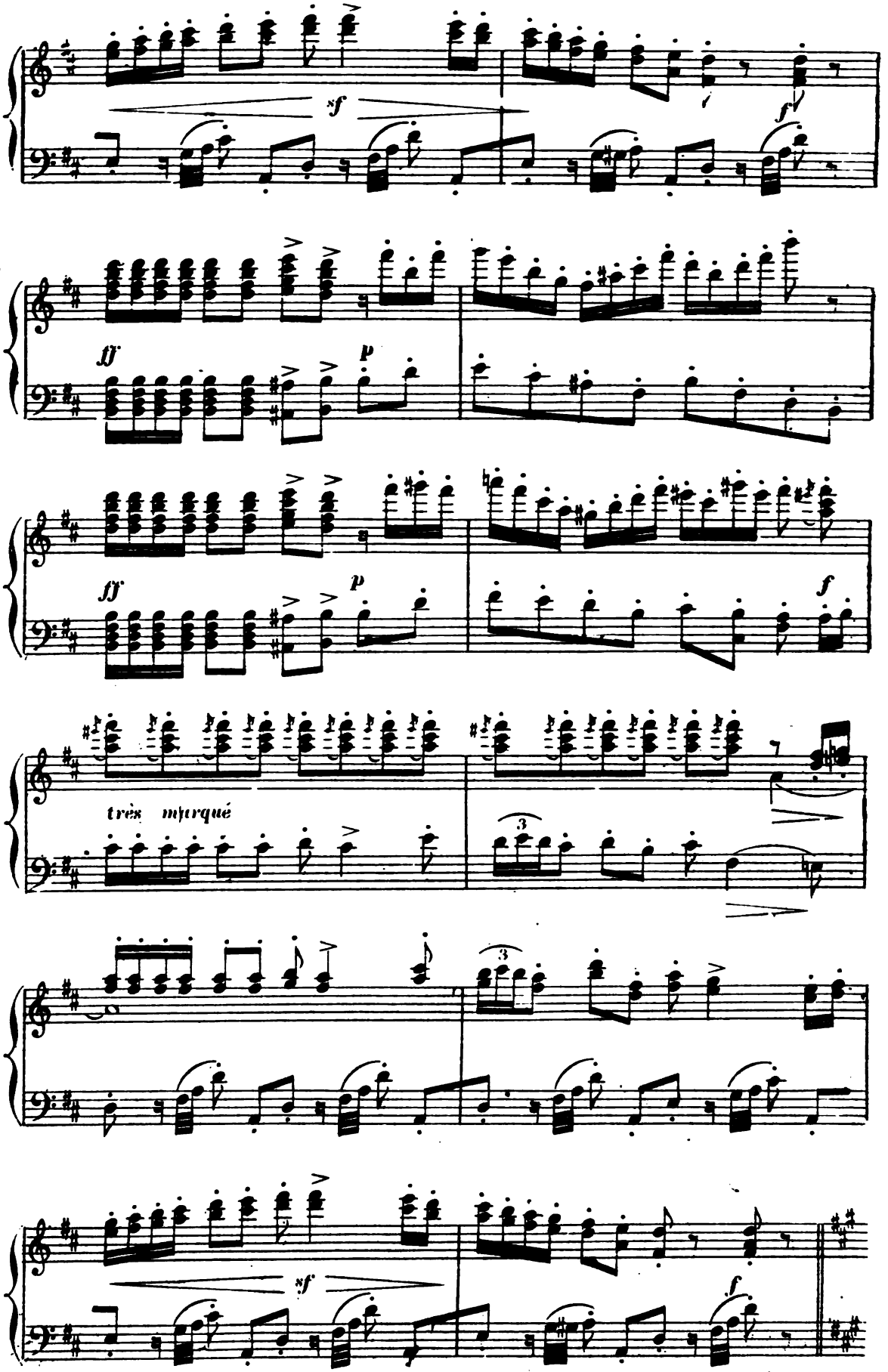

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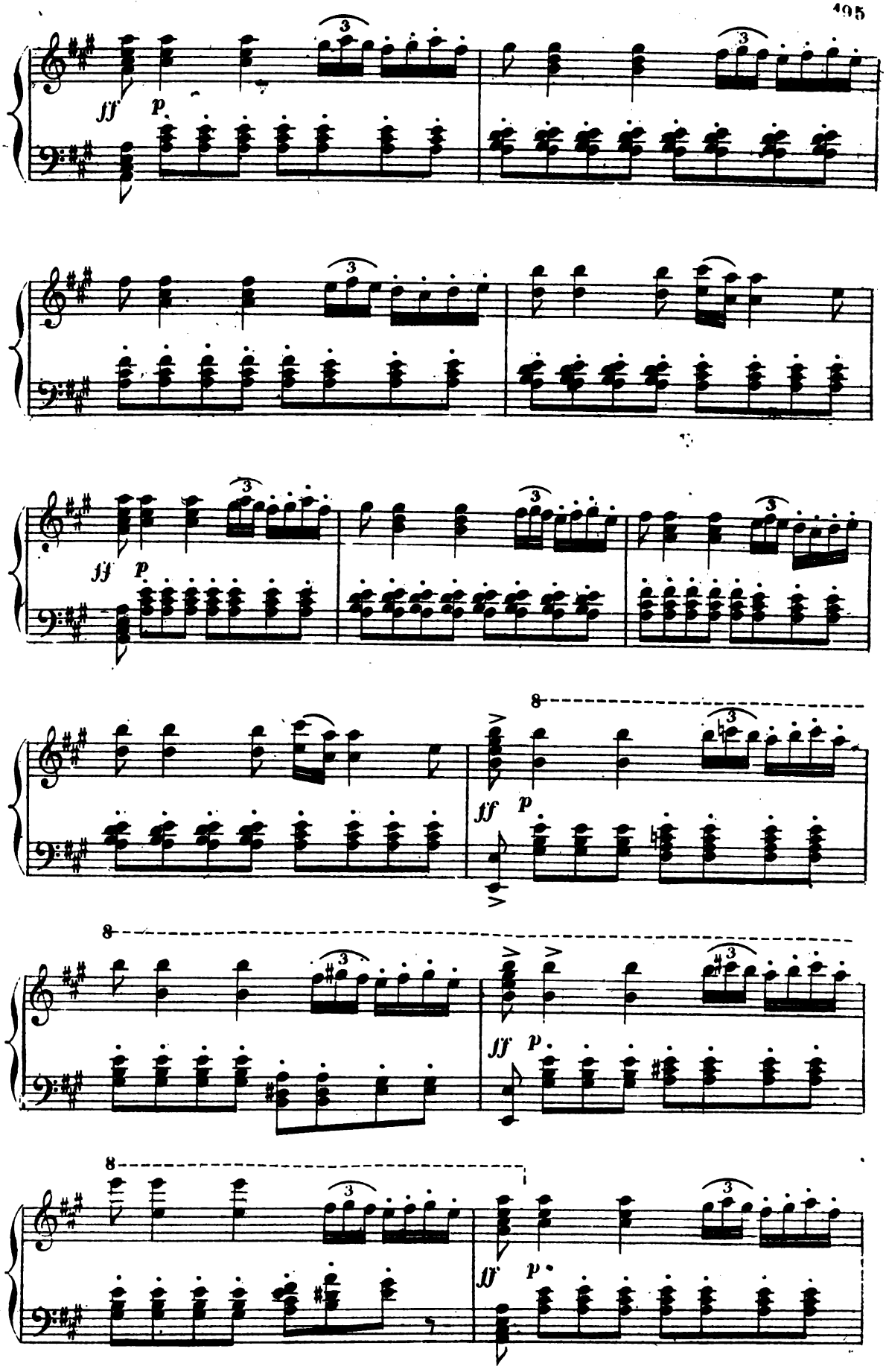

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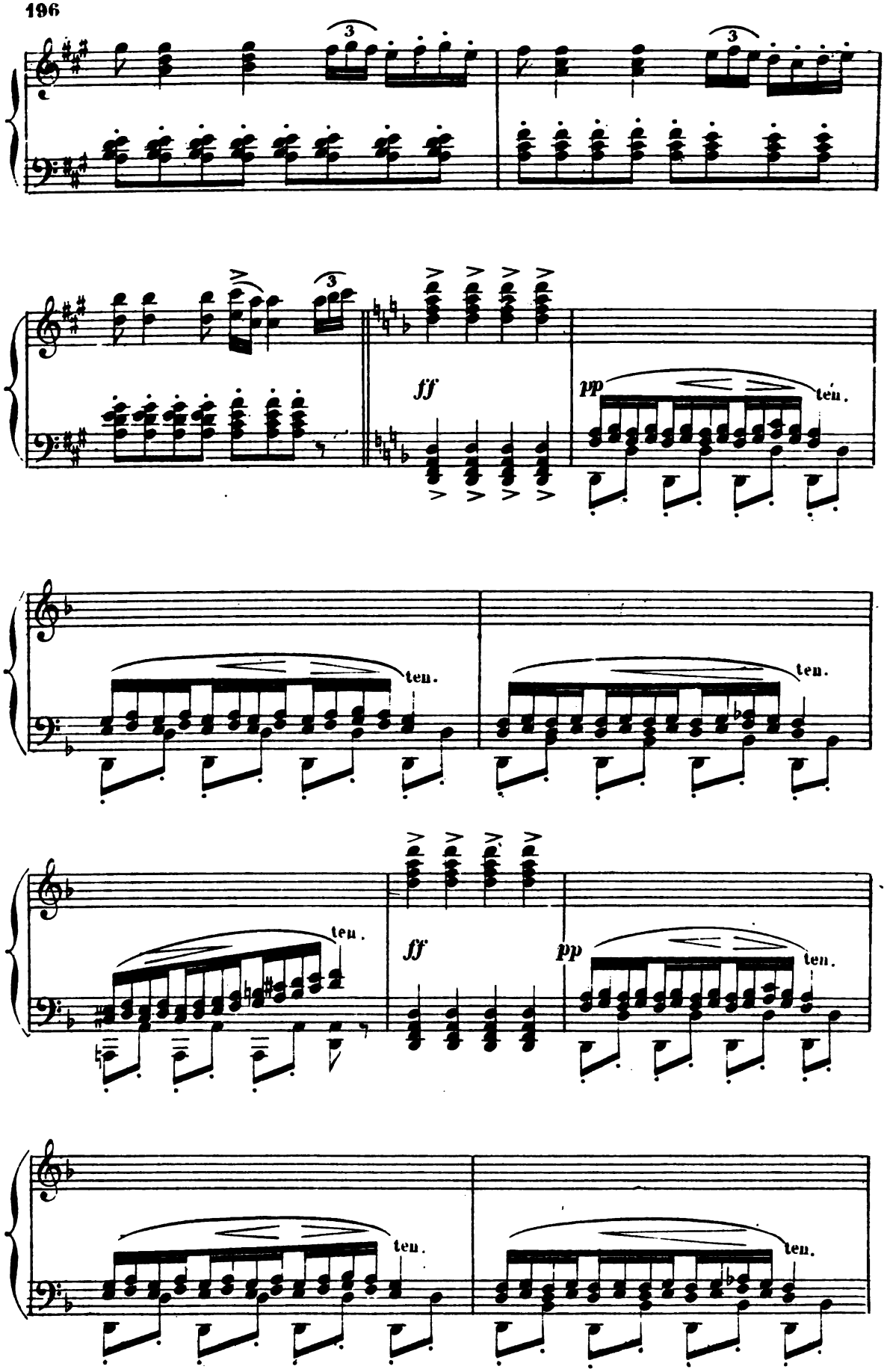

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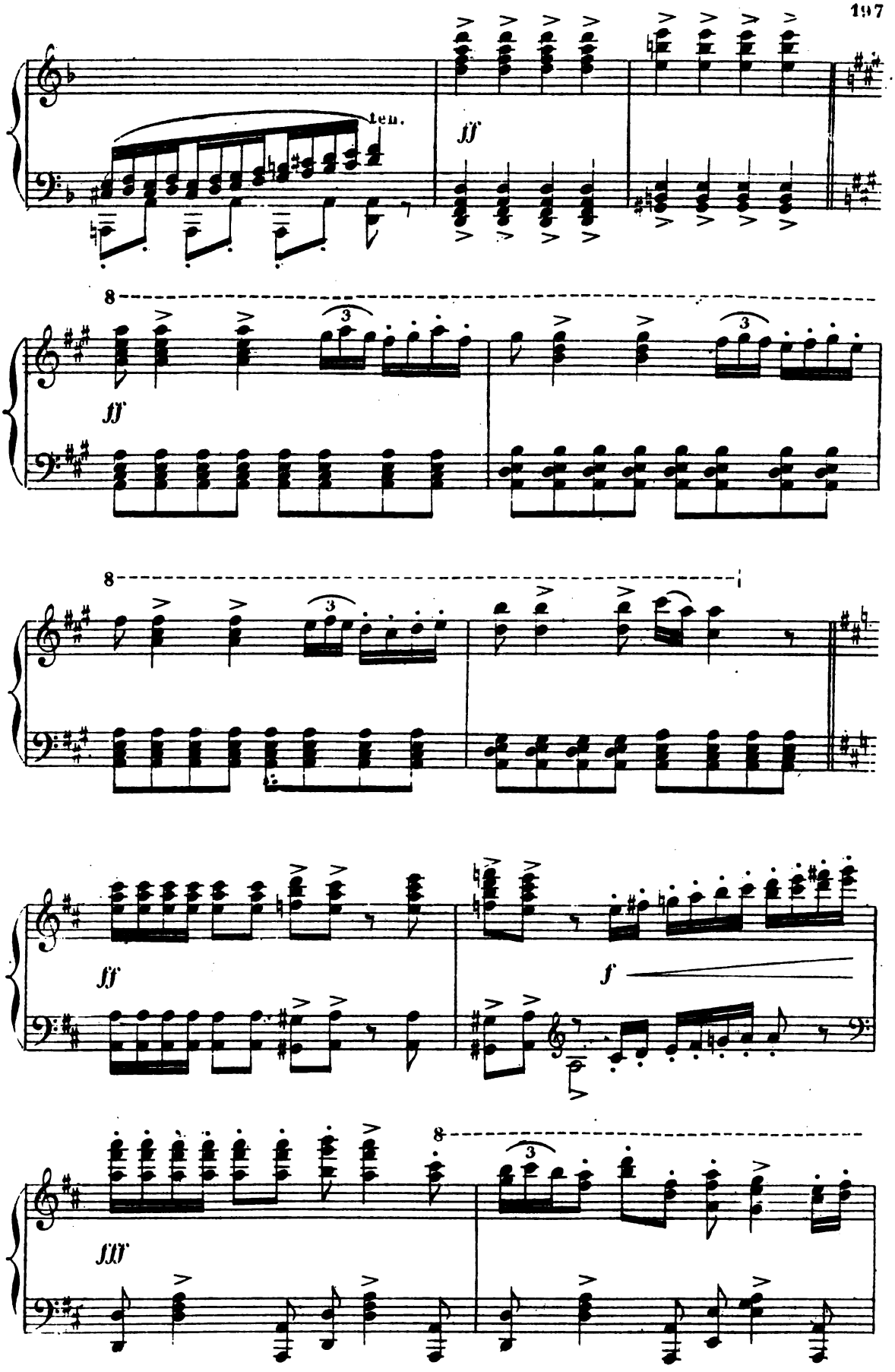

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8

8

c

c

En animant

8

G

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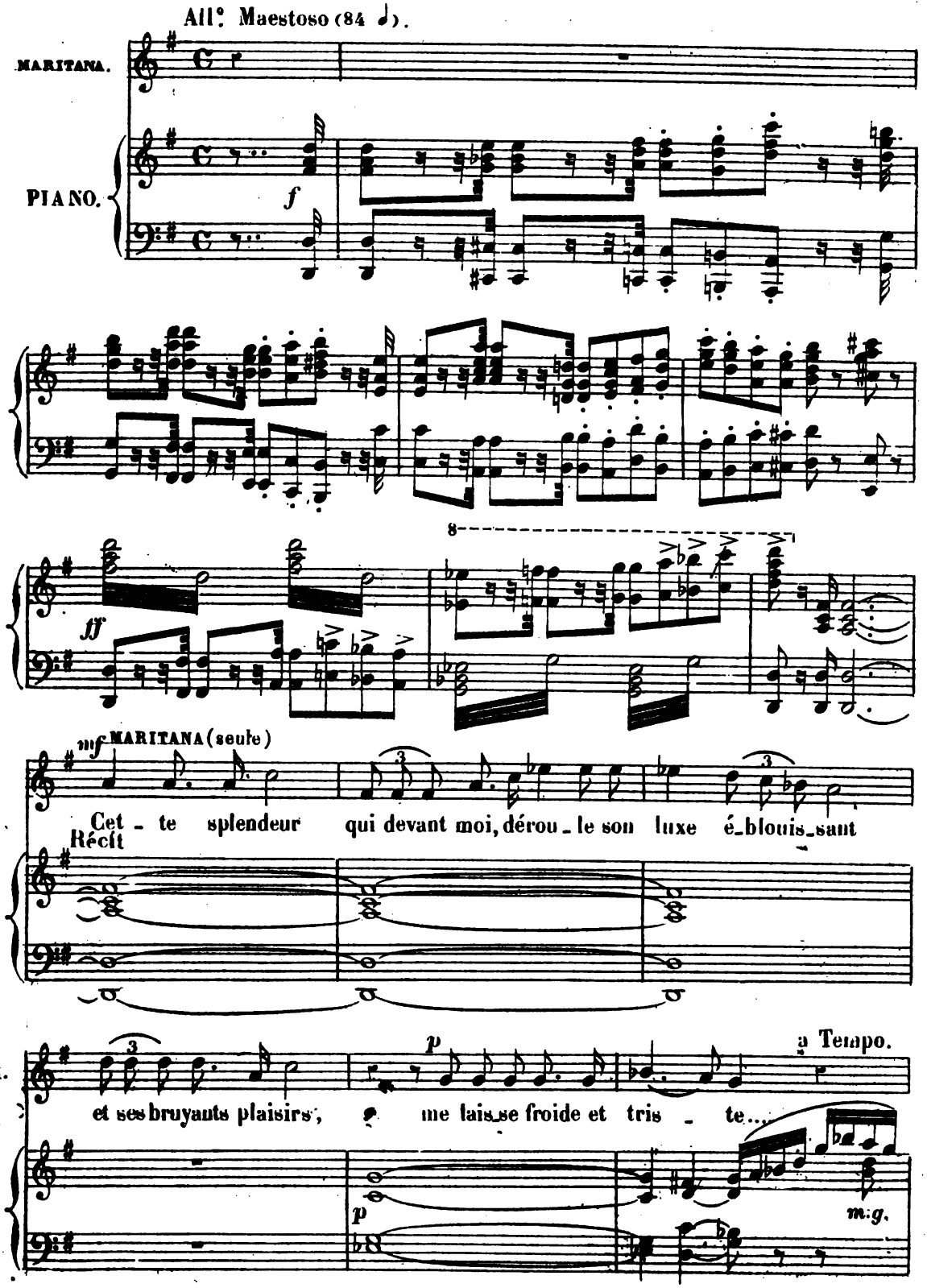
APRÈS LE BALLET.

Quelques groupes circulent encore sur la terrasse du fond.

RÉCITATIF ET ROMANCE.



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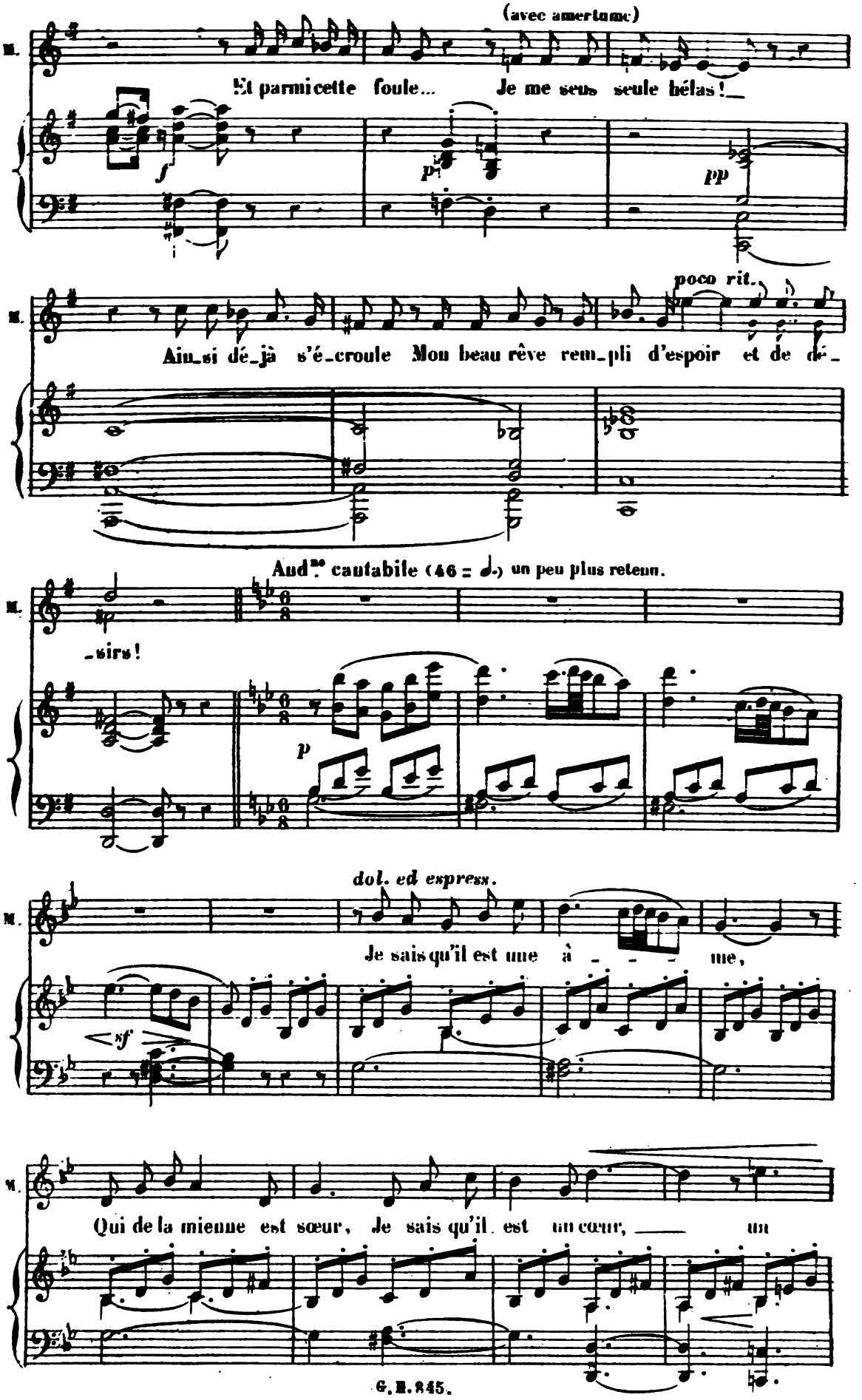

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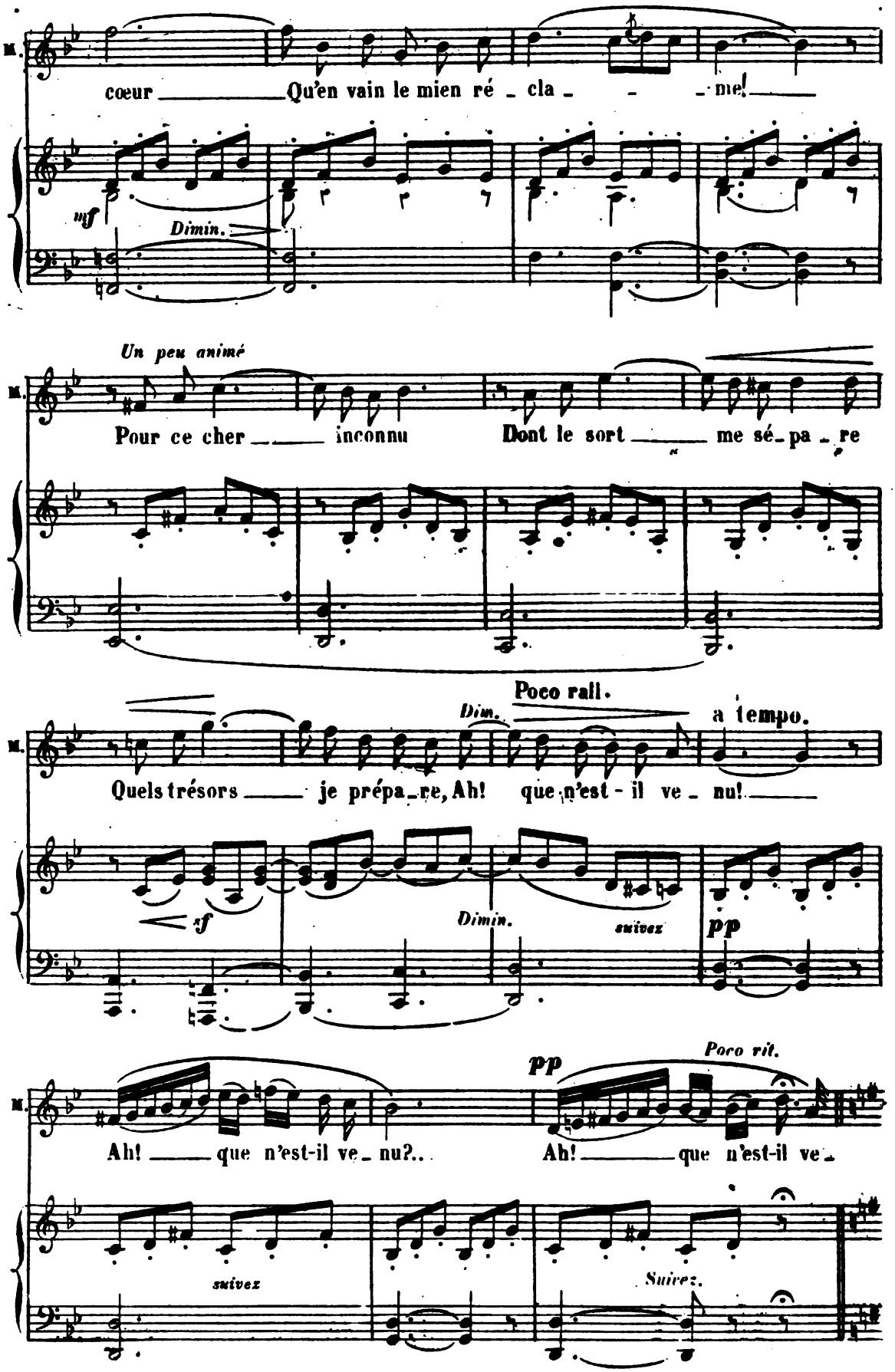

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All.tto I.o Tempo.

p

_ nn ?

CHŒUR dans les coulisses.

f

la la la la la ! la

p

la ! la ! la ! la ! la ! la ! la !

p

la ! la ! la ! la ! la ! la ! la !

All.tto I.o Tempo.

pp

la la la la ! la la la la la la la la la ! la la la

la ! la ! la ! la ! la ! la ! la ! la ! la ! la !

la ! la ! la ! la ! la ! la ! la ! la ! la ! la !

f sec.

la la la la la la la la la la la la la la la la la la ! la !

f sec.

la ! la ! la la la la la la la la la la la la la la la la la la ! la !

f sec.

la ! la ! la la la la la la la la la la la la la la la la la la ! la !

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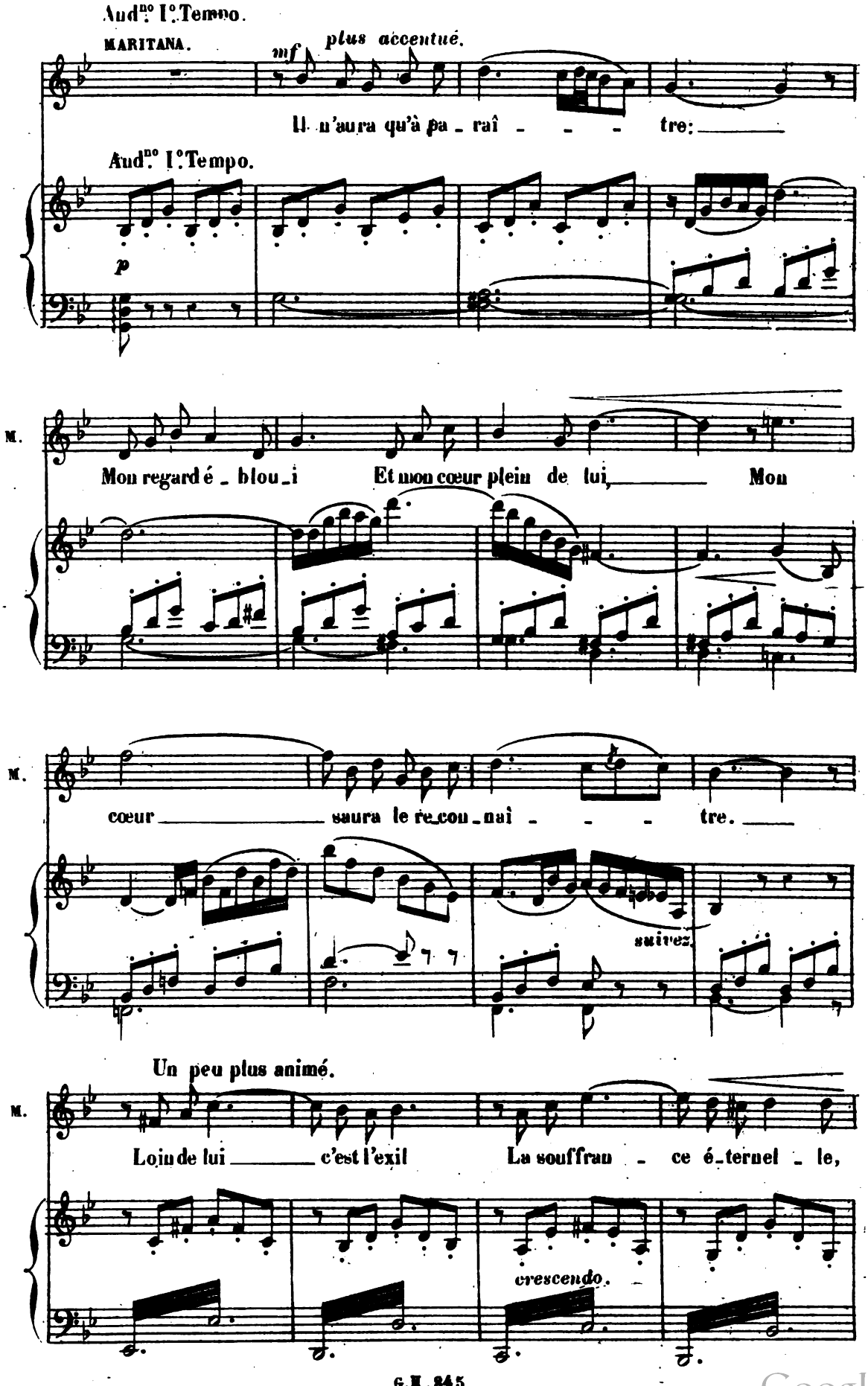

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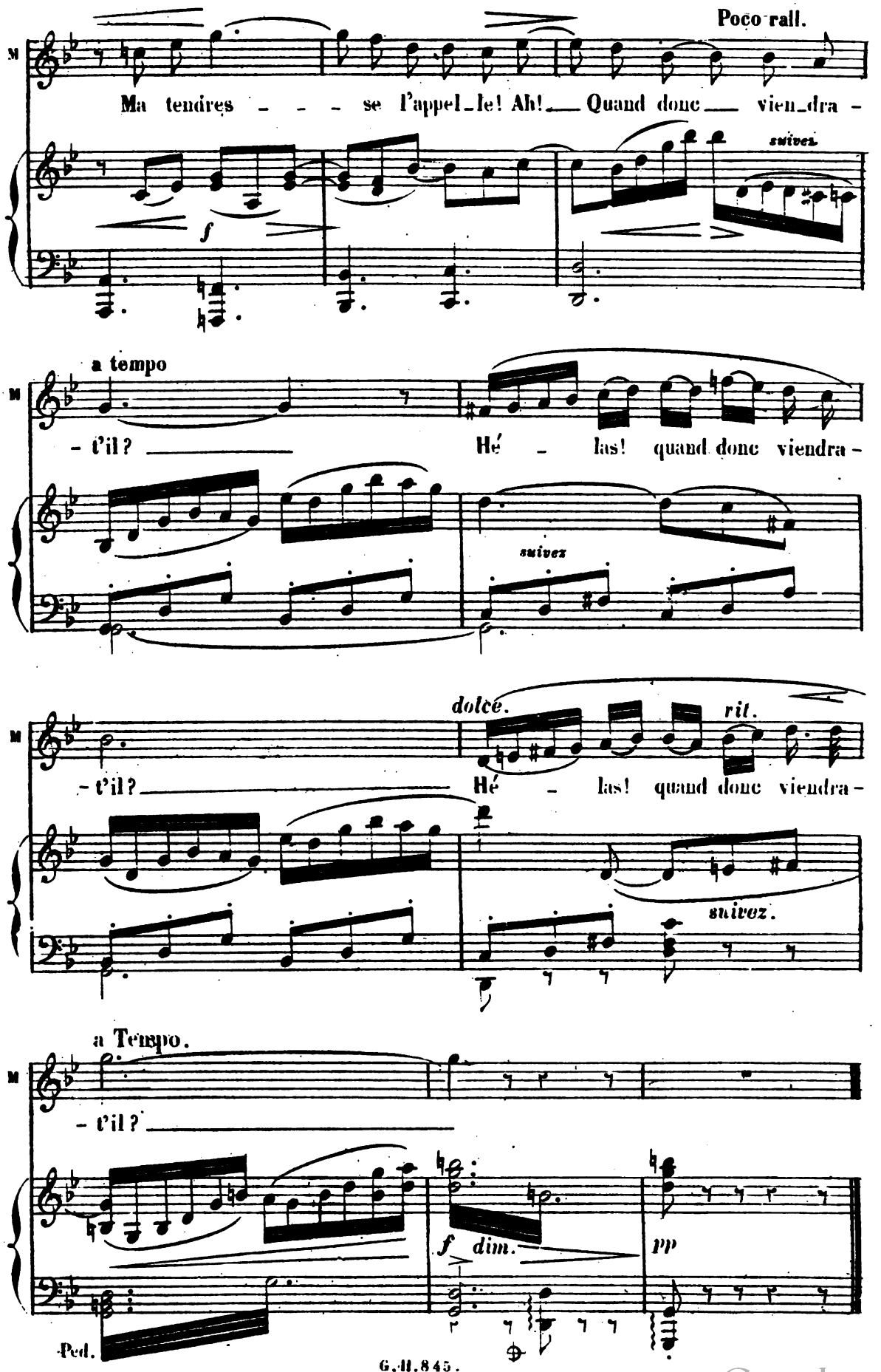

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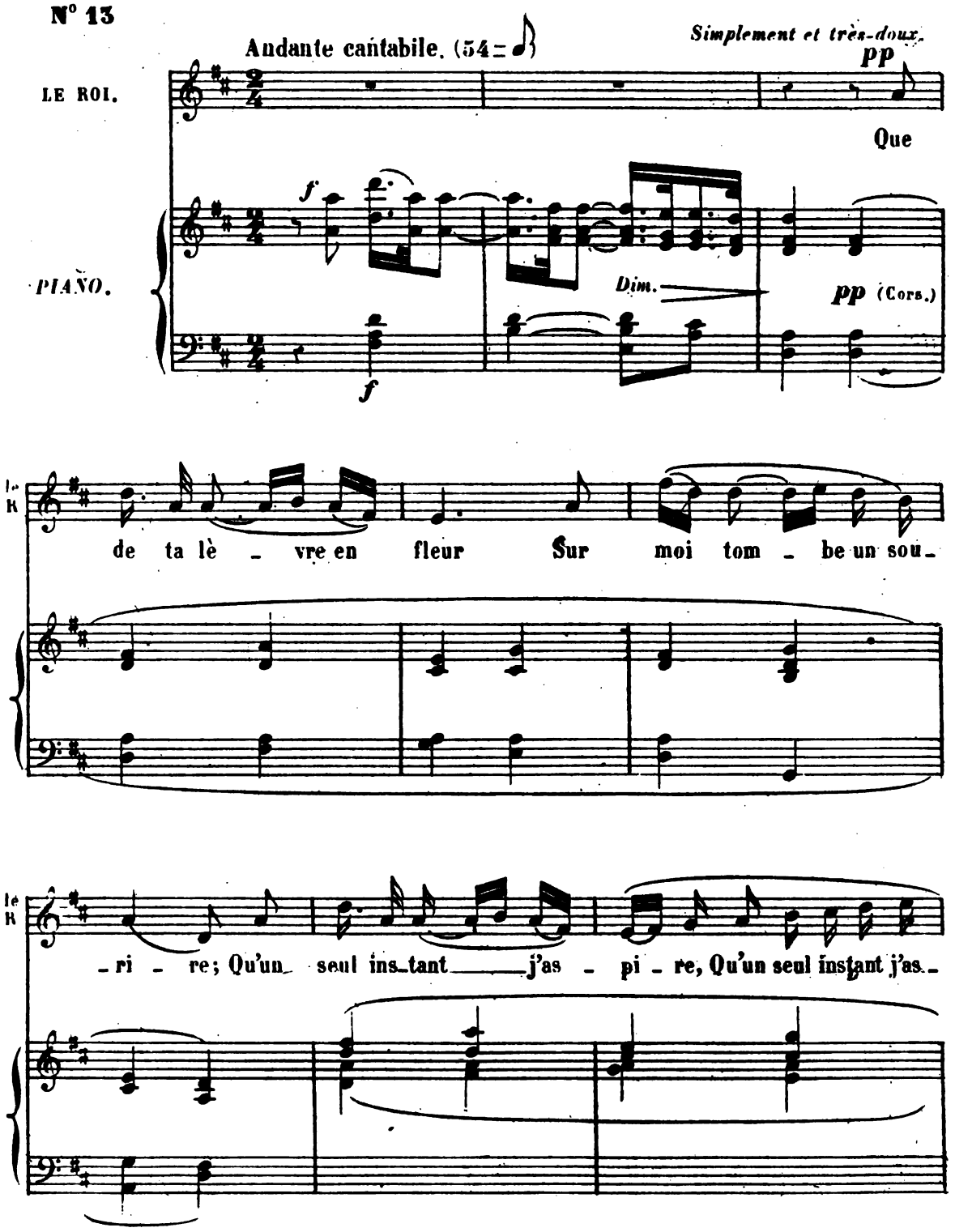
CAVATINE.

RÈP: LE ROI. L'époux le plus tendre.

N° 13



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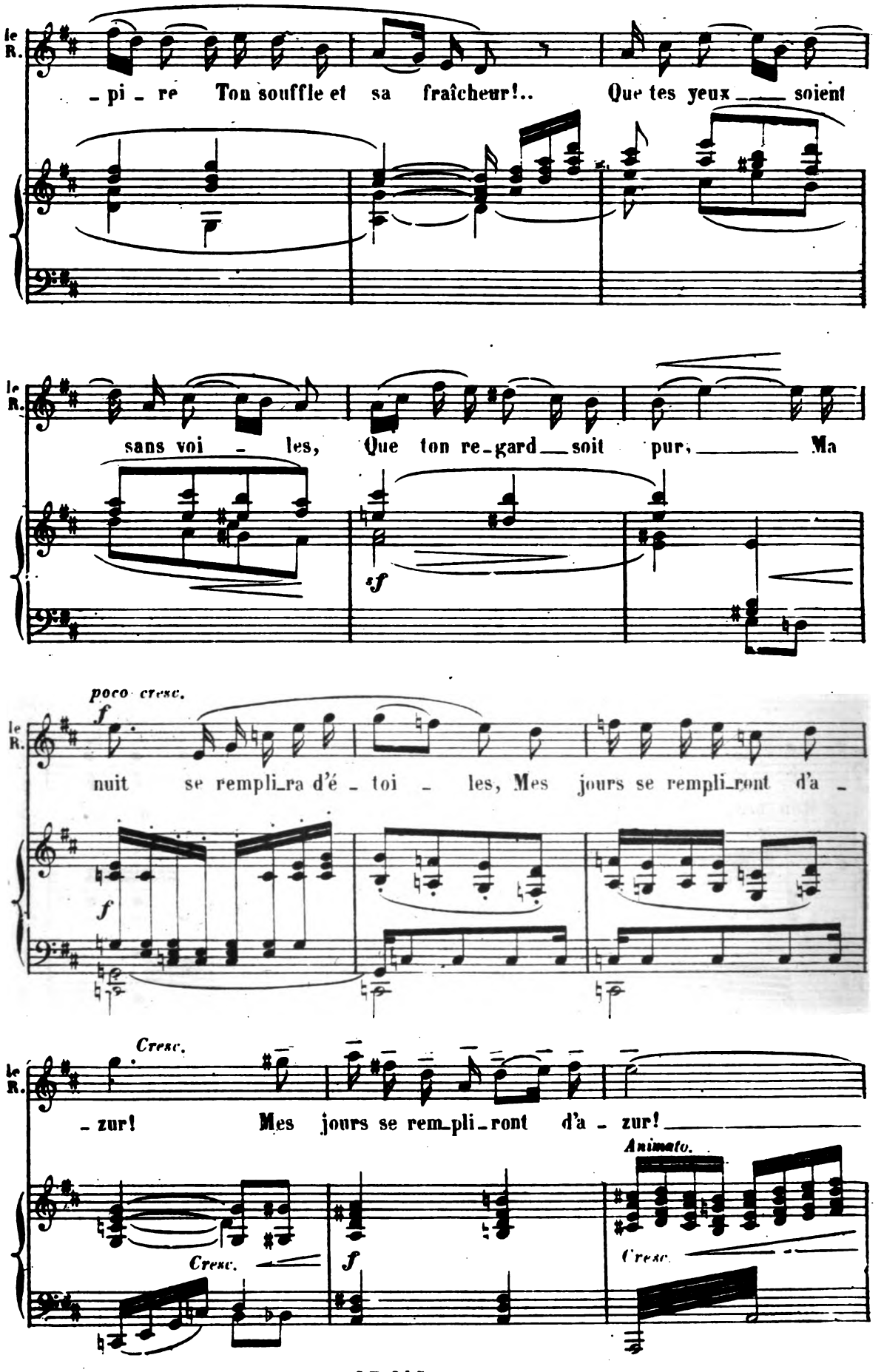

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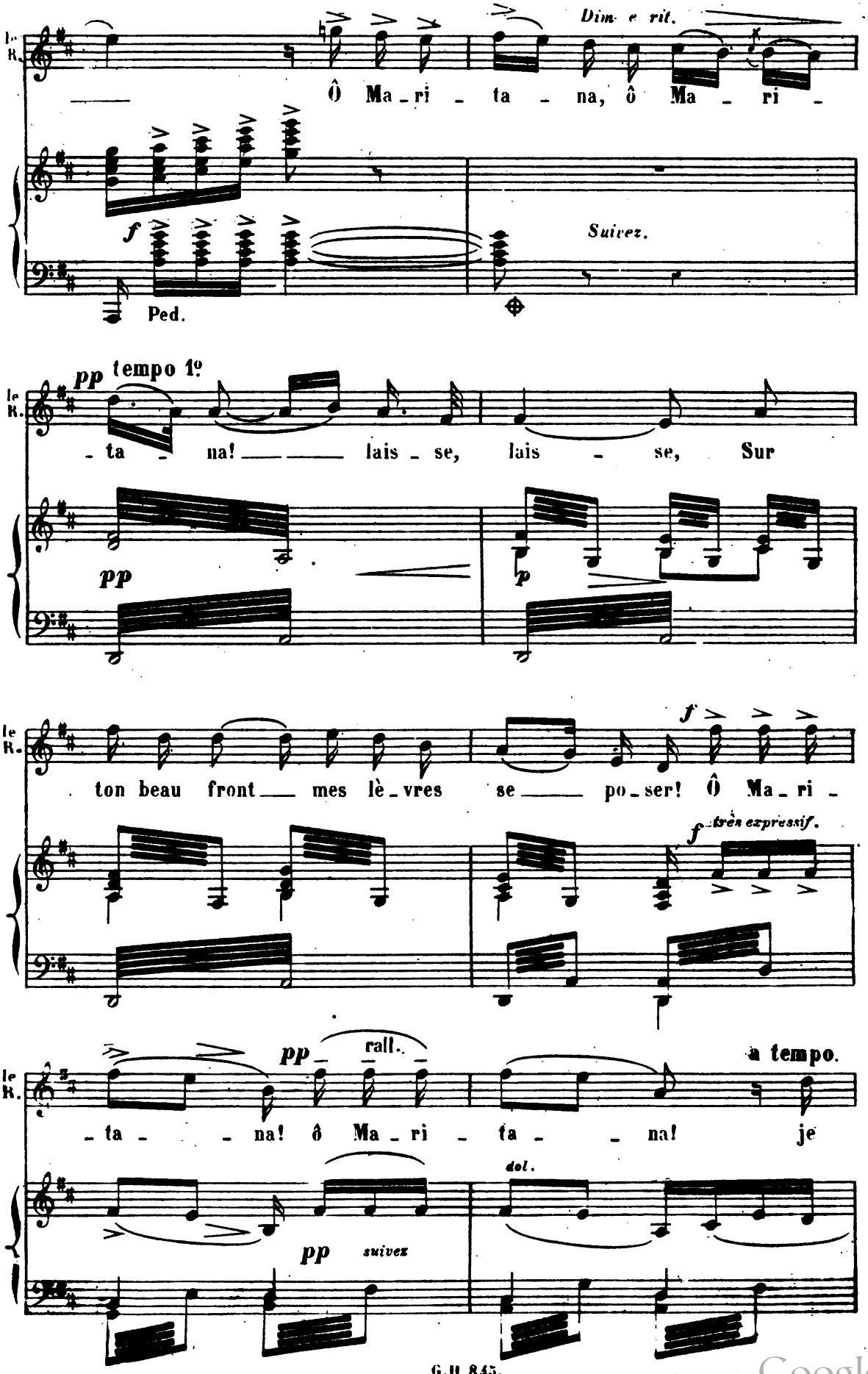

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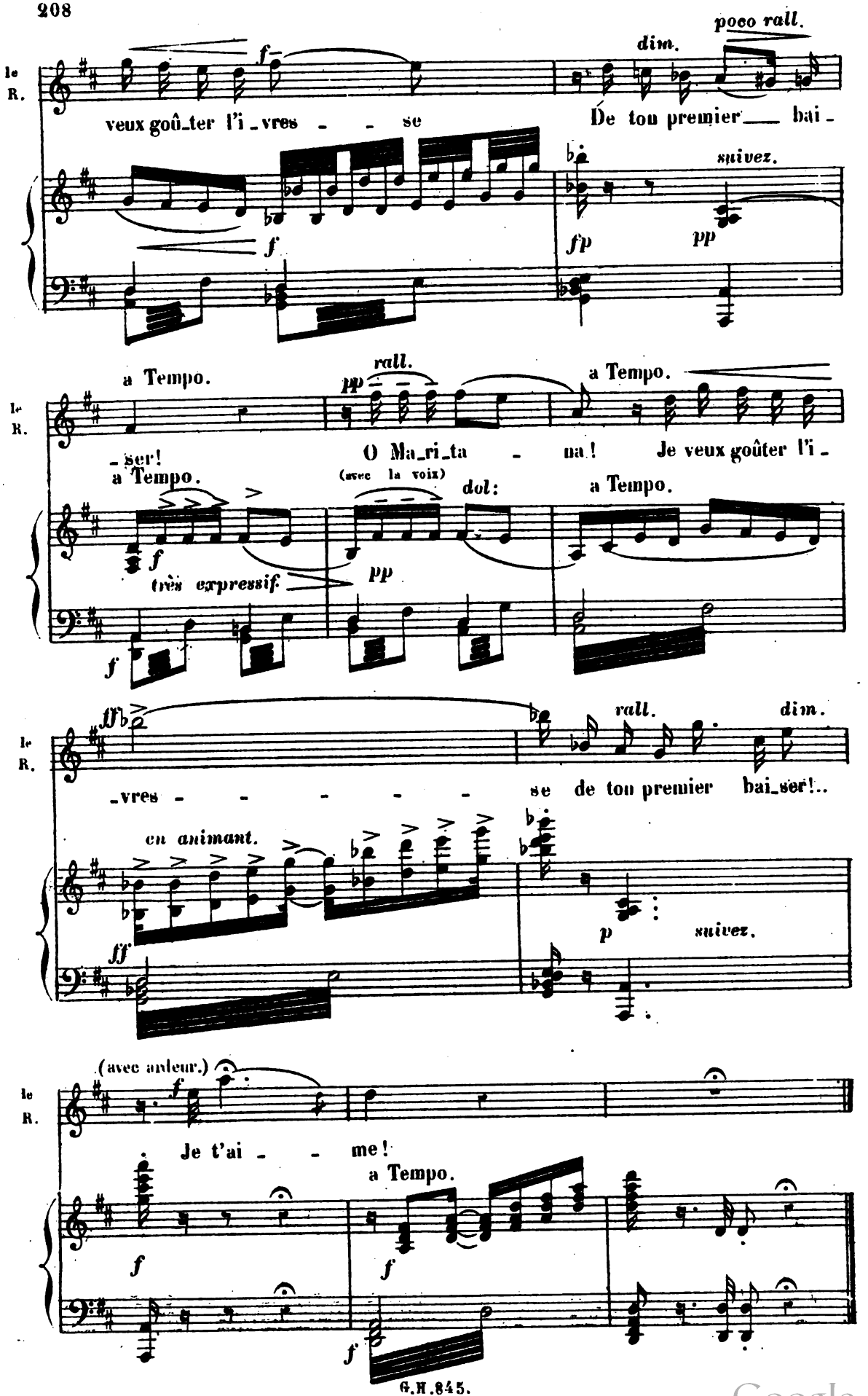

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DUO.

N° 14.

RÉP: LE ROI. Répondrez-vous enfin? qui êtes vous?

Allegro (132 ♩)

LE ROI.

DON CÉSAR. *f* *mf*

Qui je suis?.. Qui je suis?..

PIANO. *f* *f* *f*

LE ROI.

le R. La questi - - on vous embar - ras - sé...

p (léger) *p*

D. CÉSAR.

Je l'a - vou - e.. el - le m'a sur -

pp

(à part)

d C. -pris. Eh mor - bleu! lorsqu'il

pp

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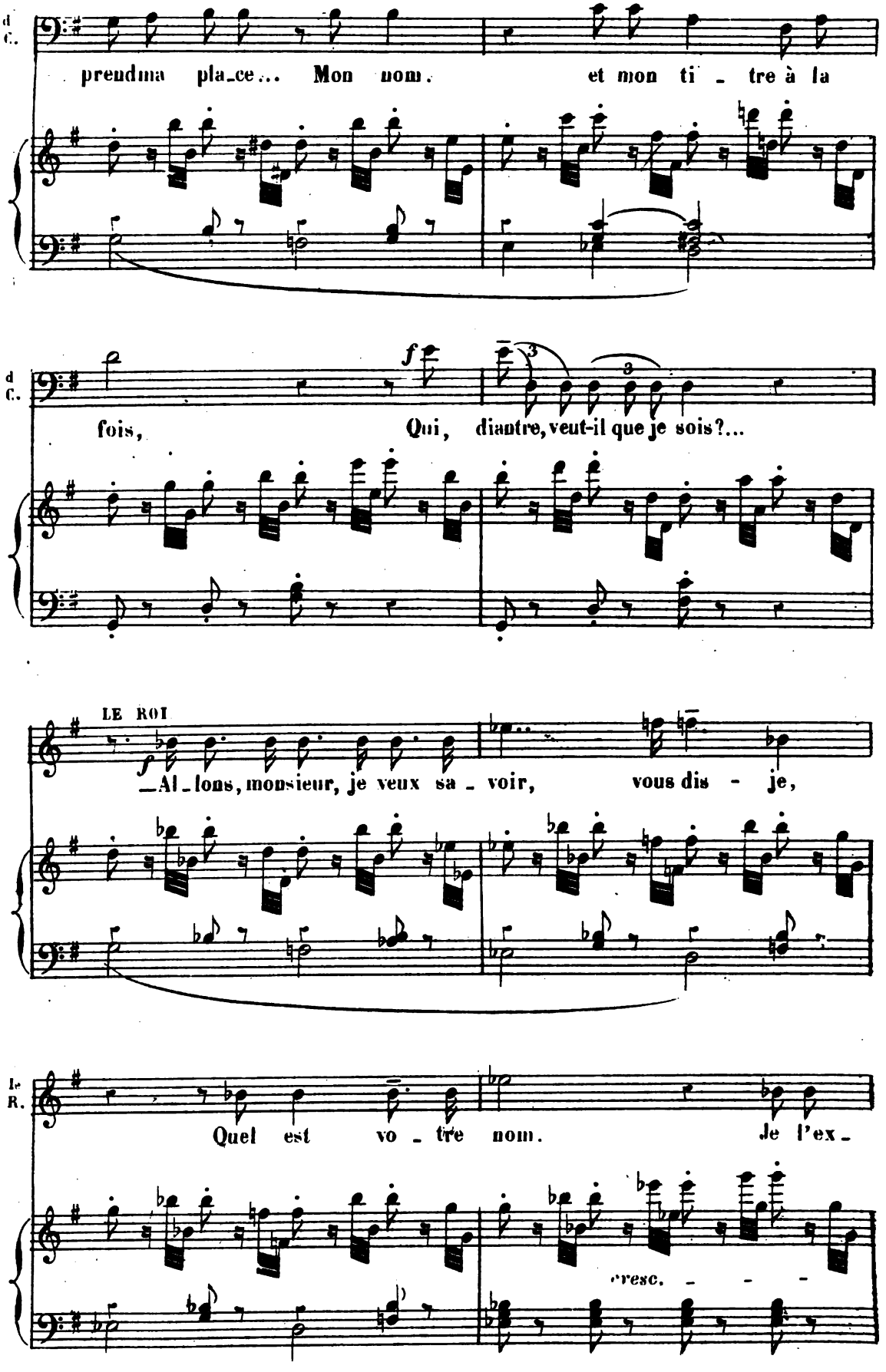

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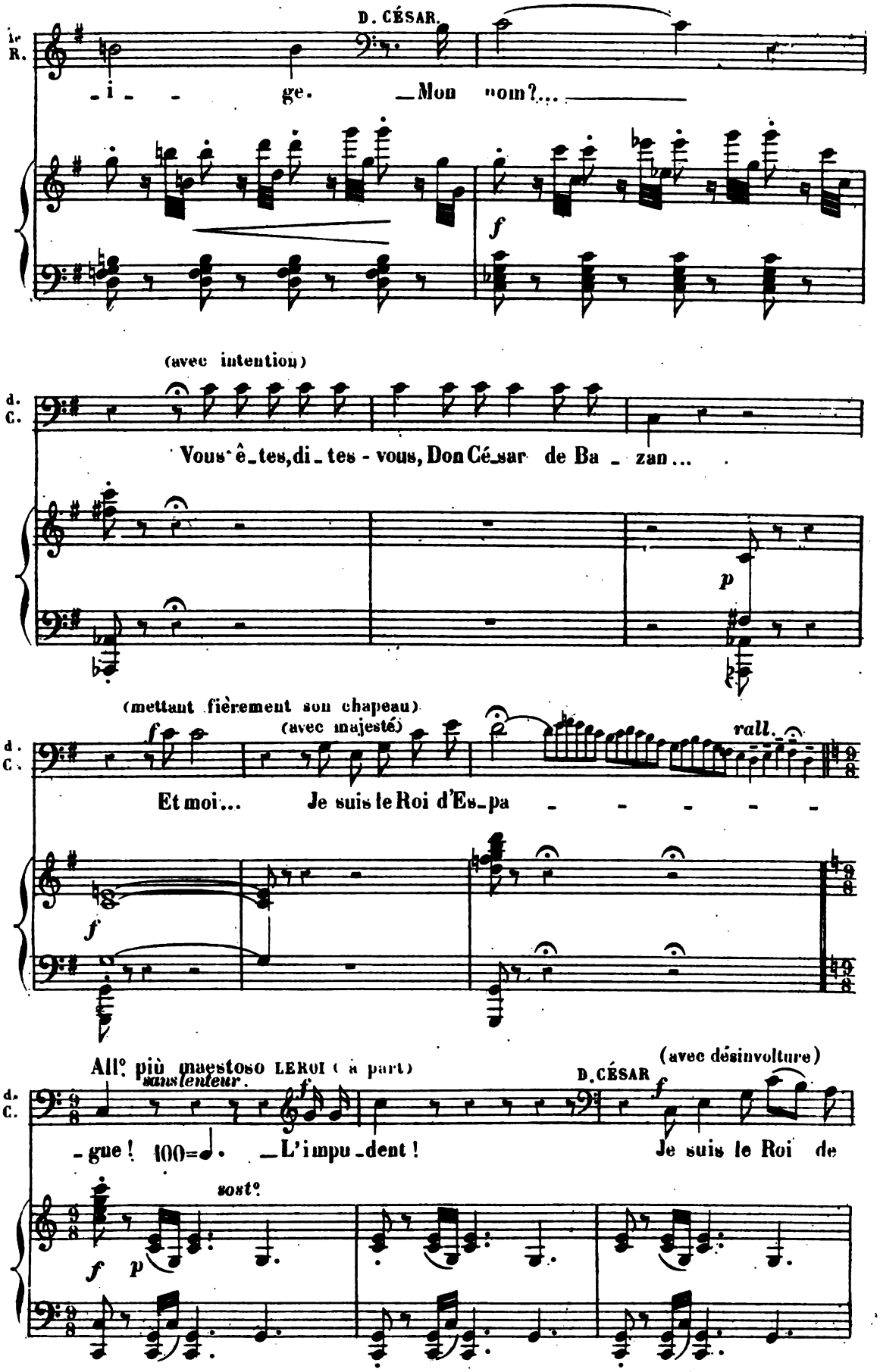

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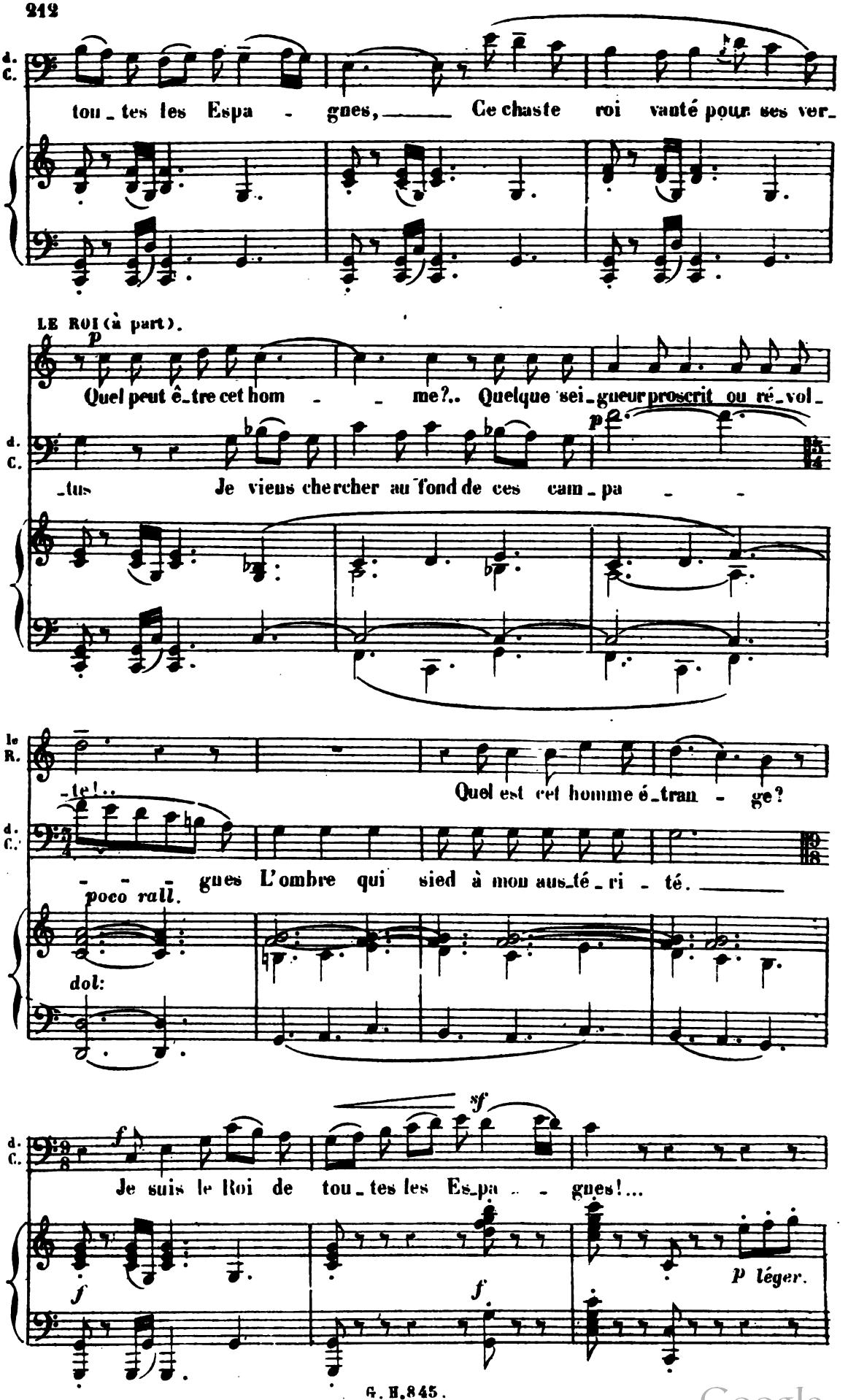

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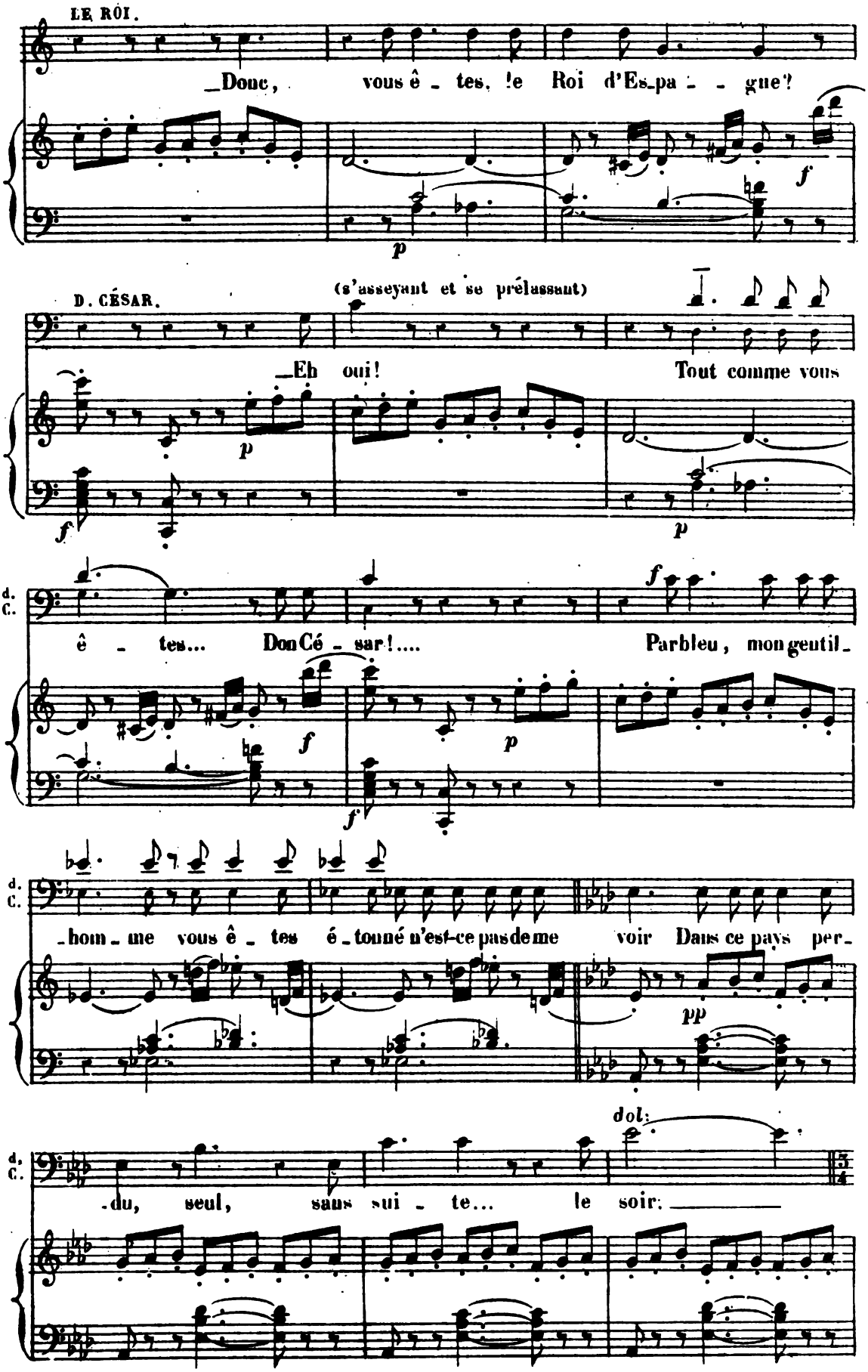

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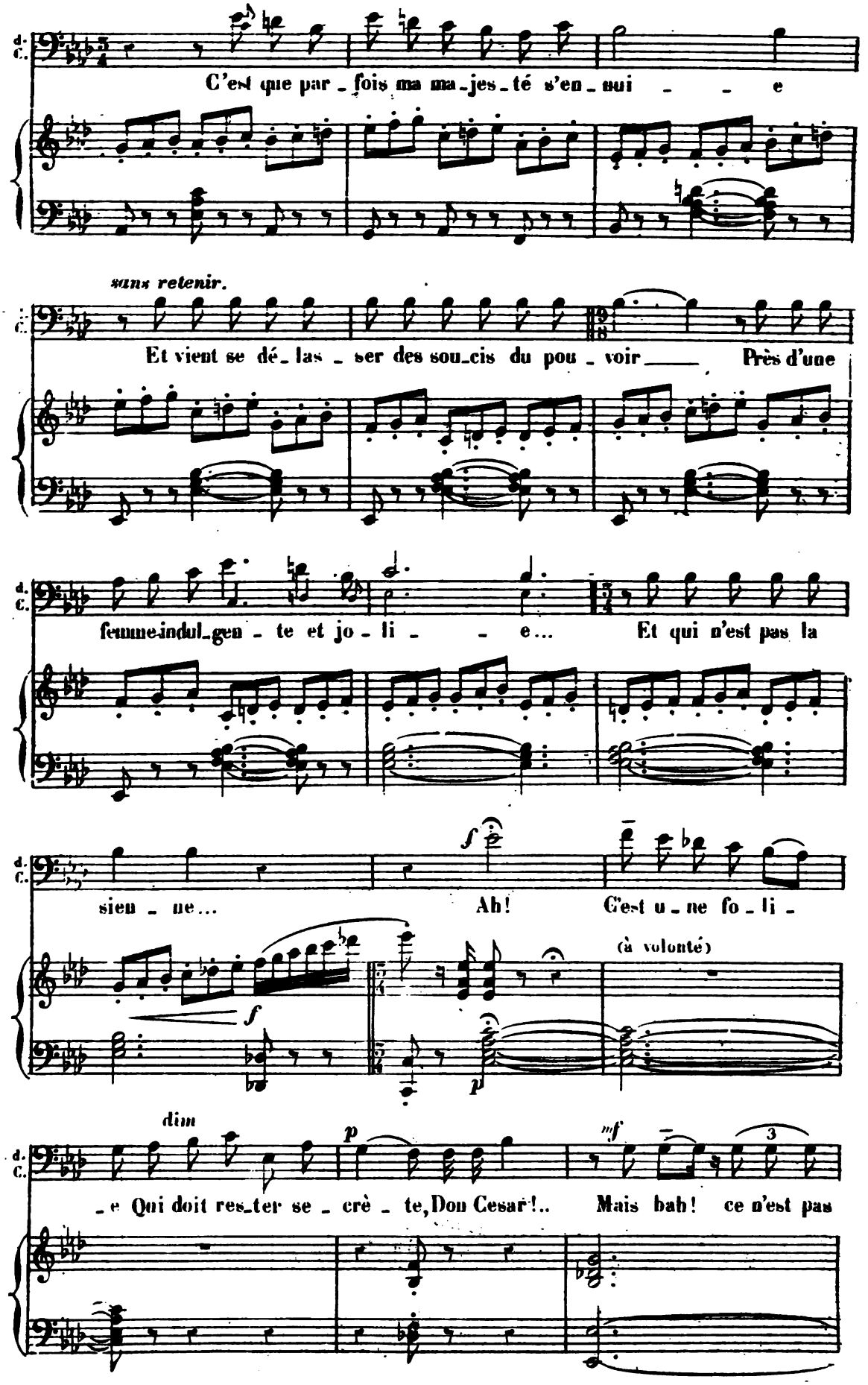

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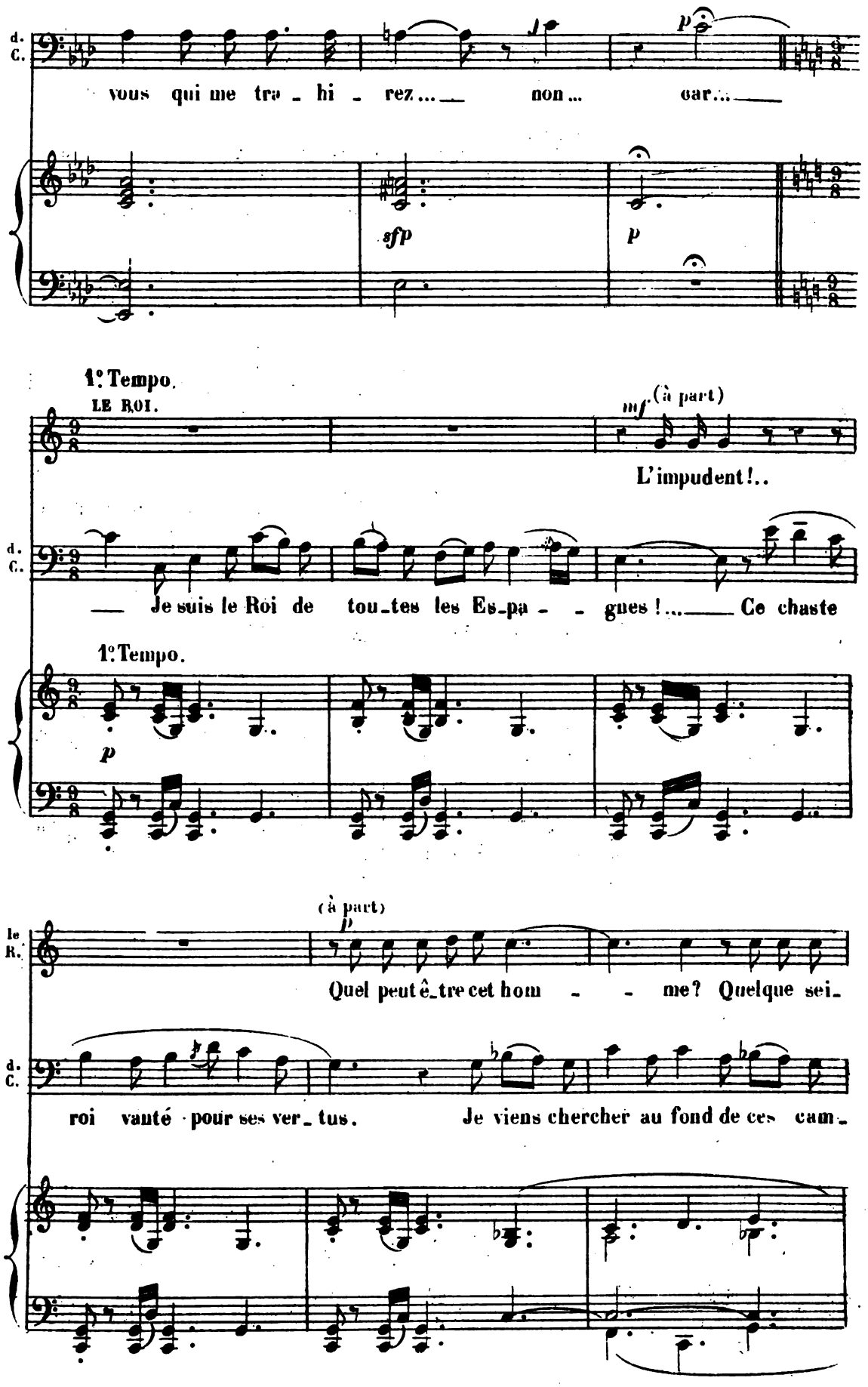

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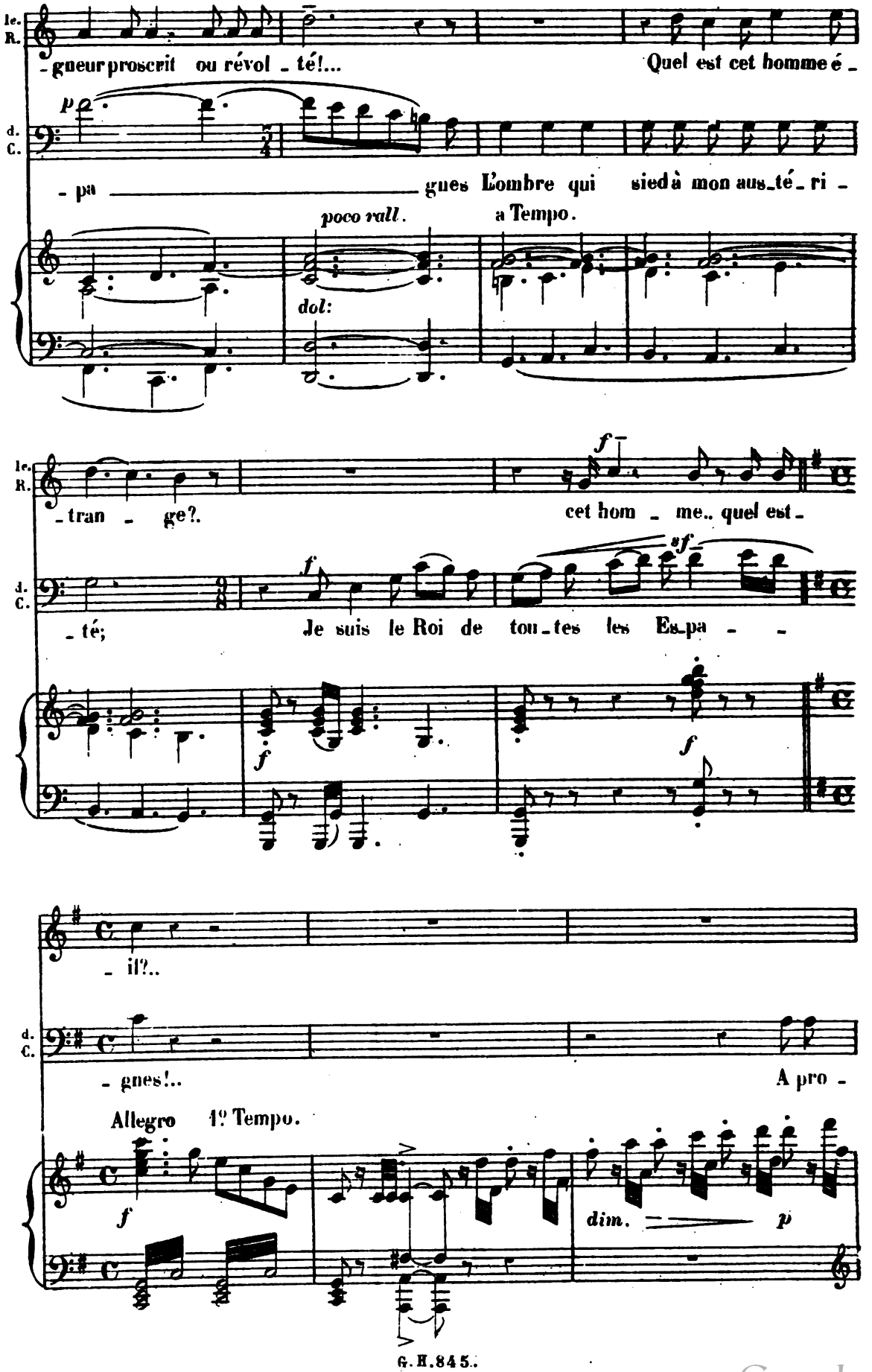

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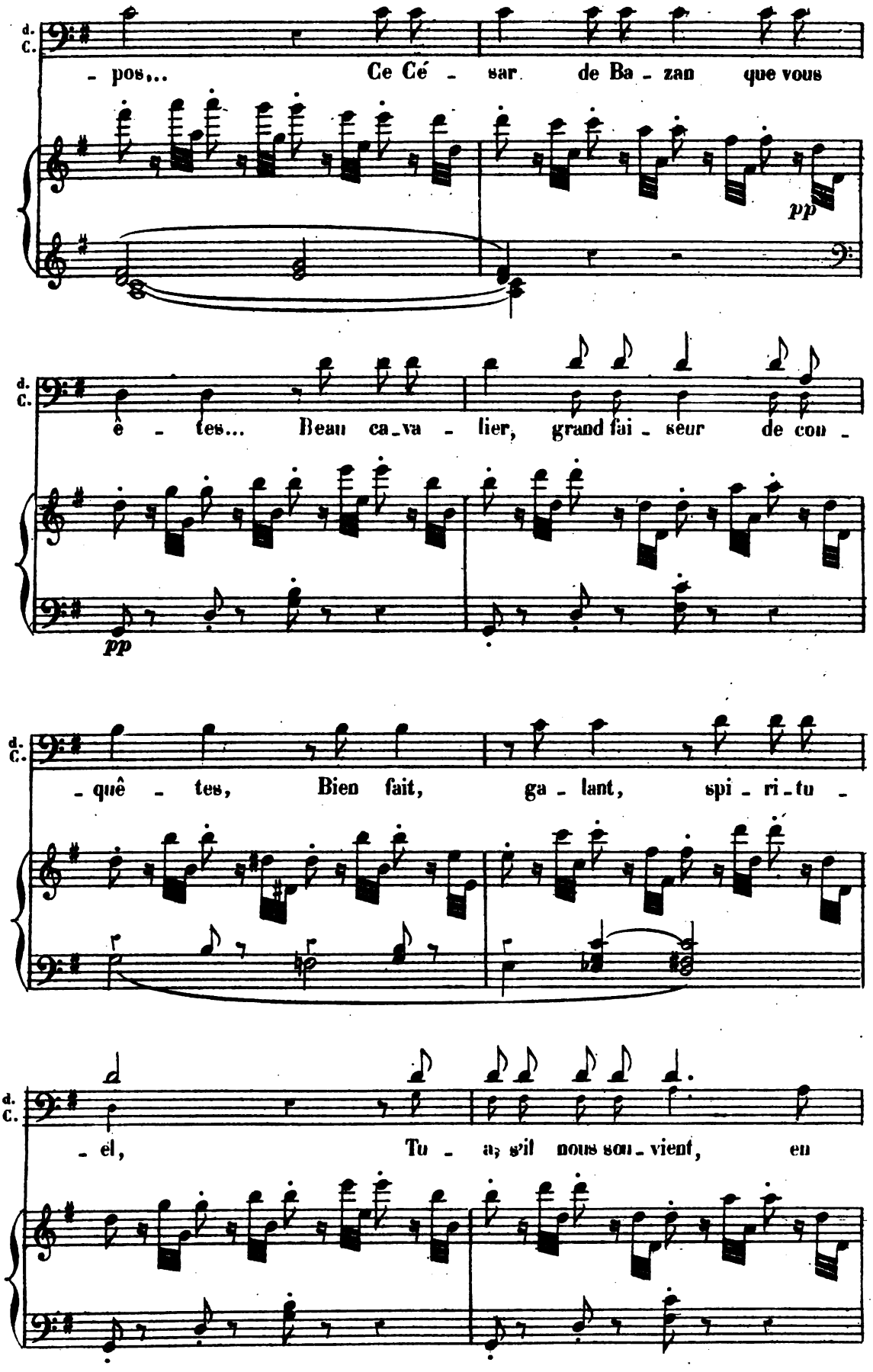

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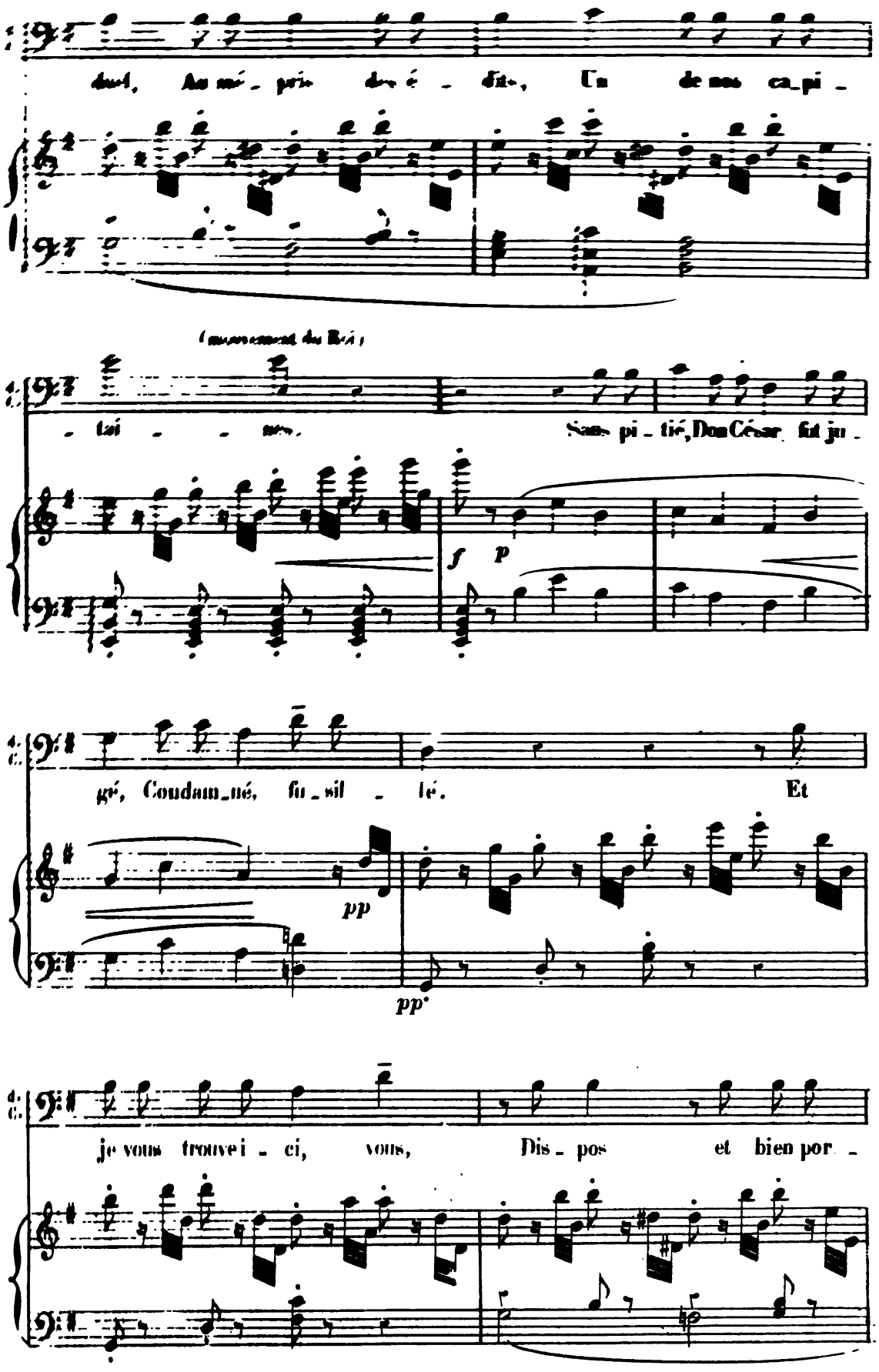

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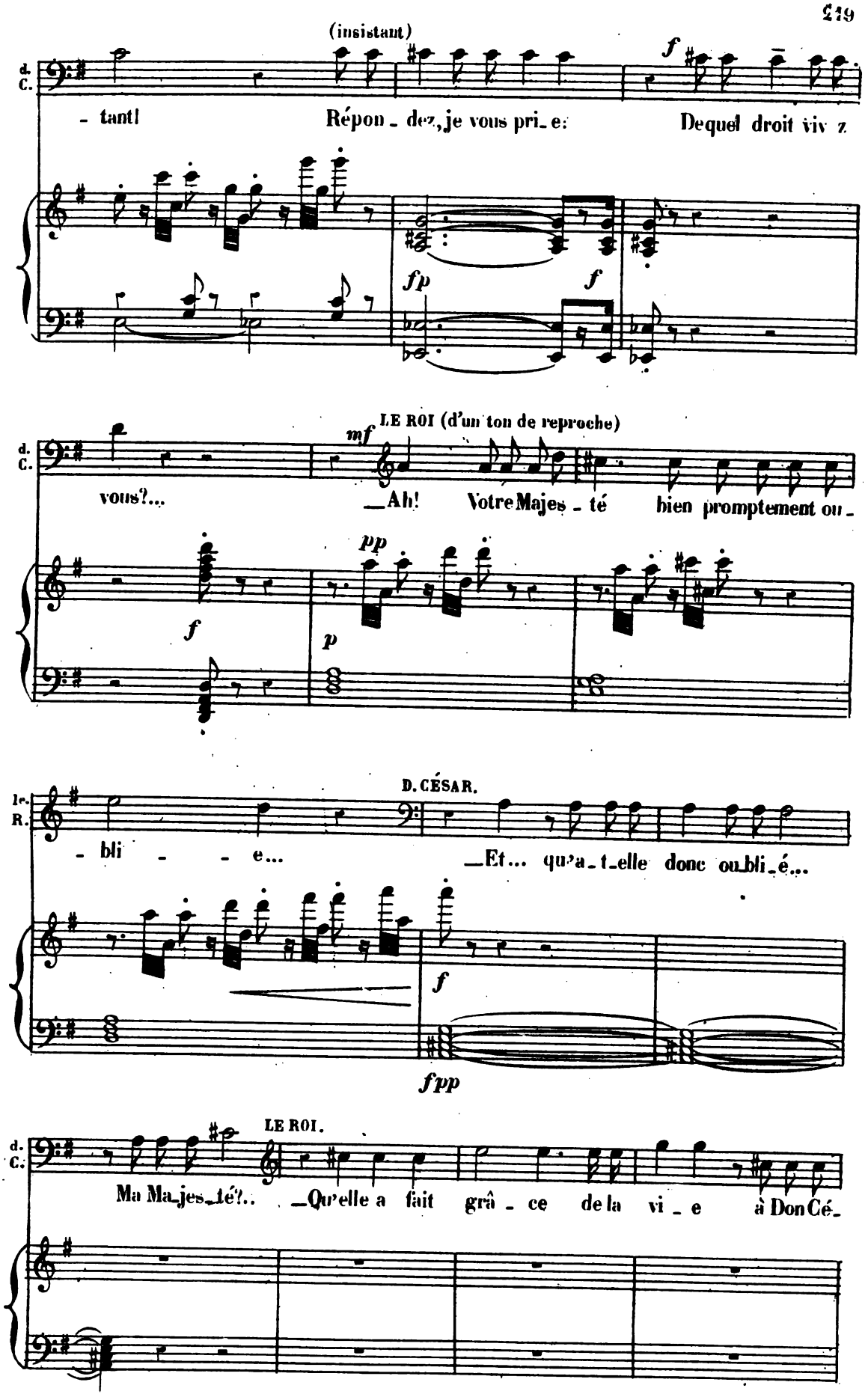

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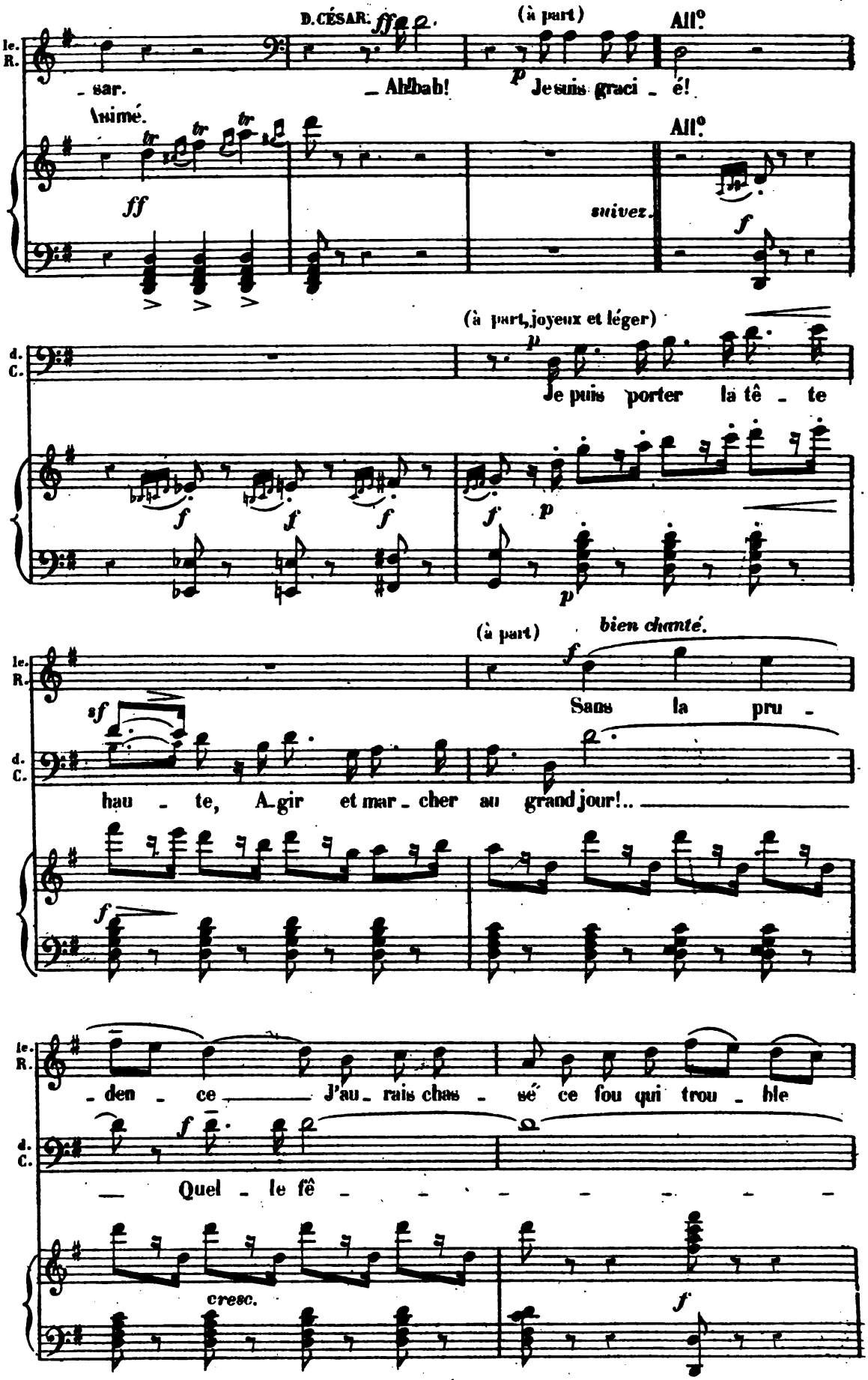

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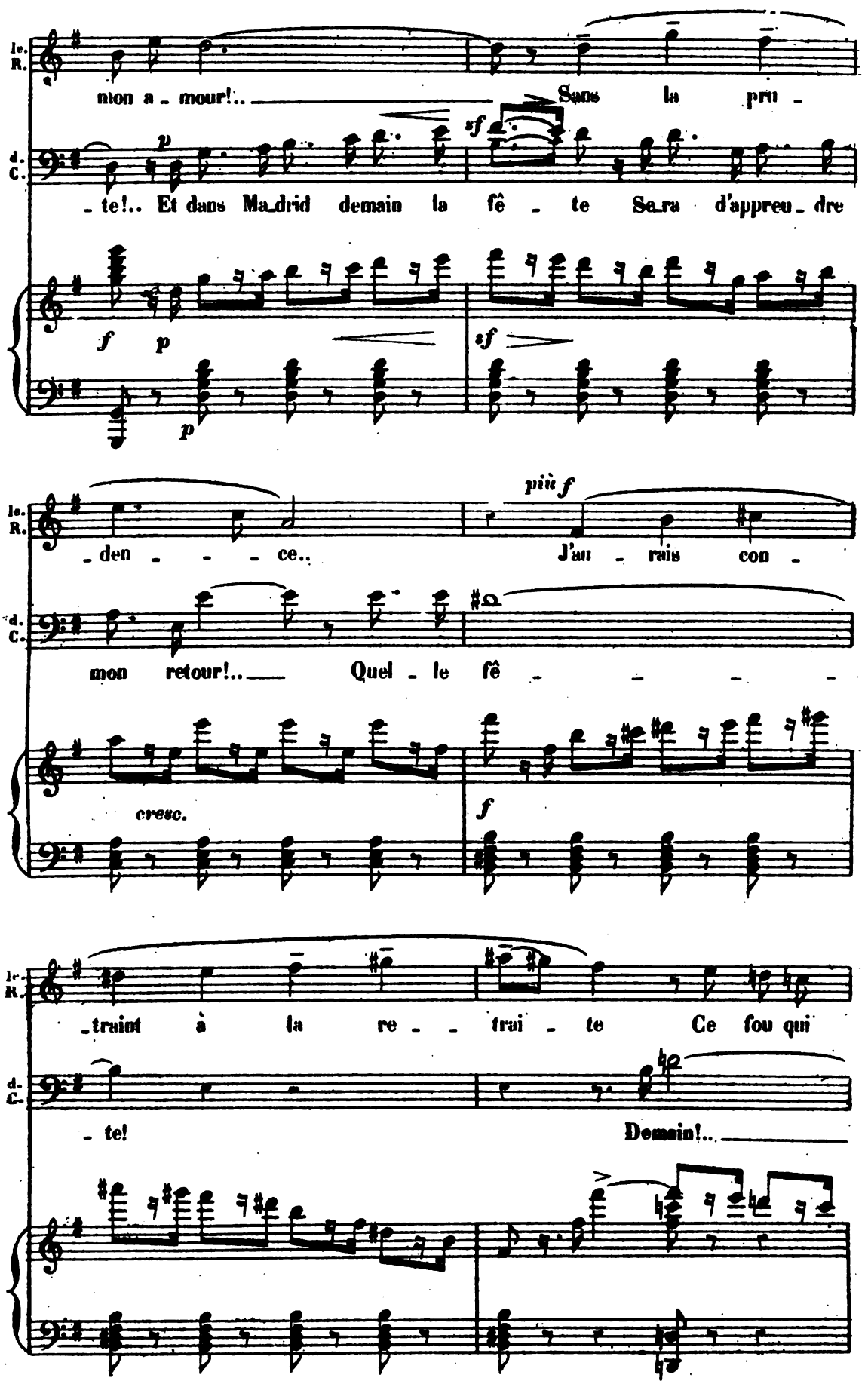

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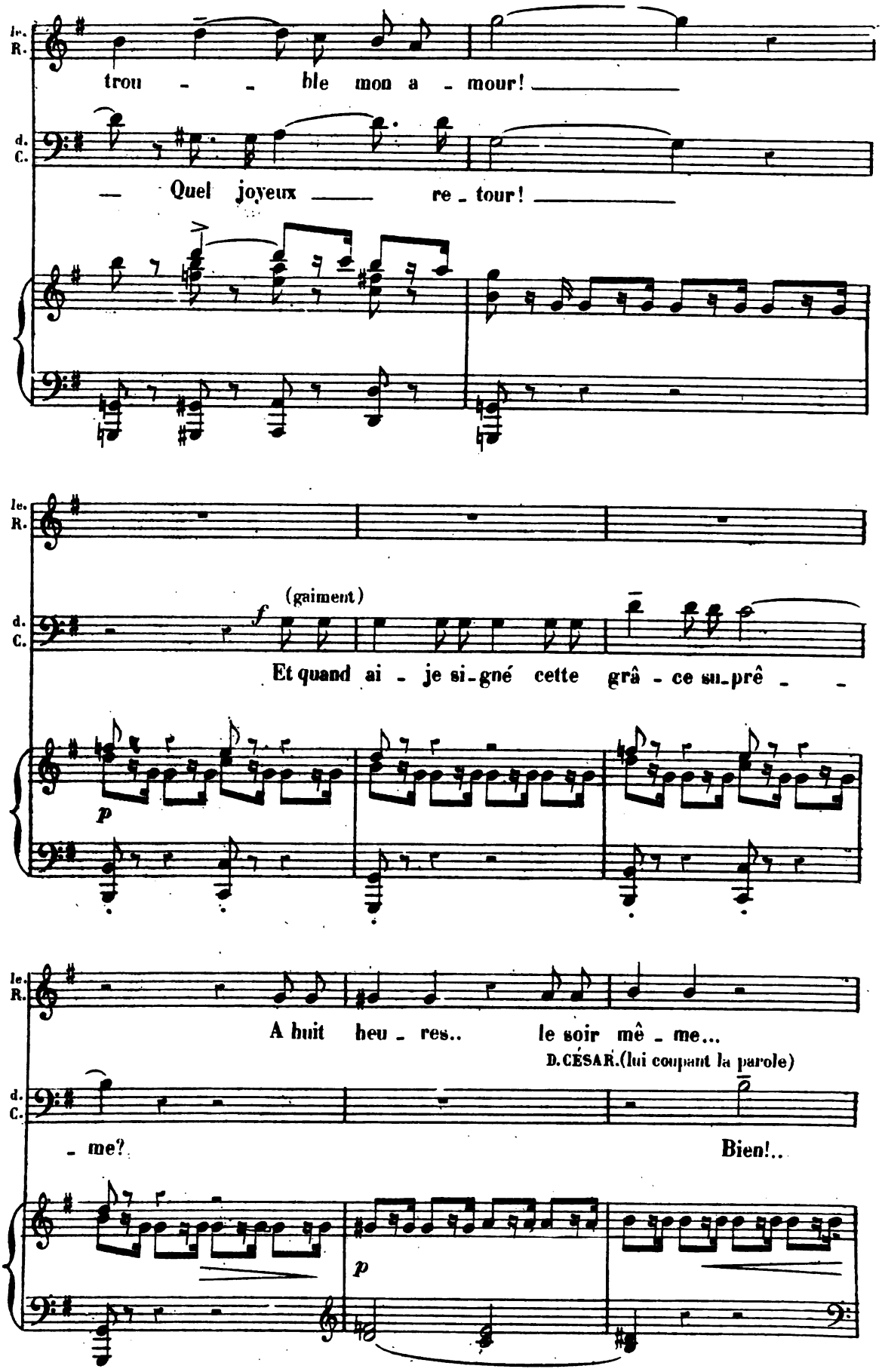

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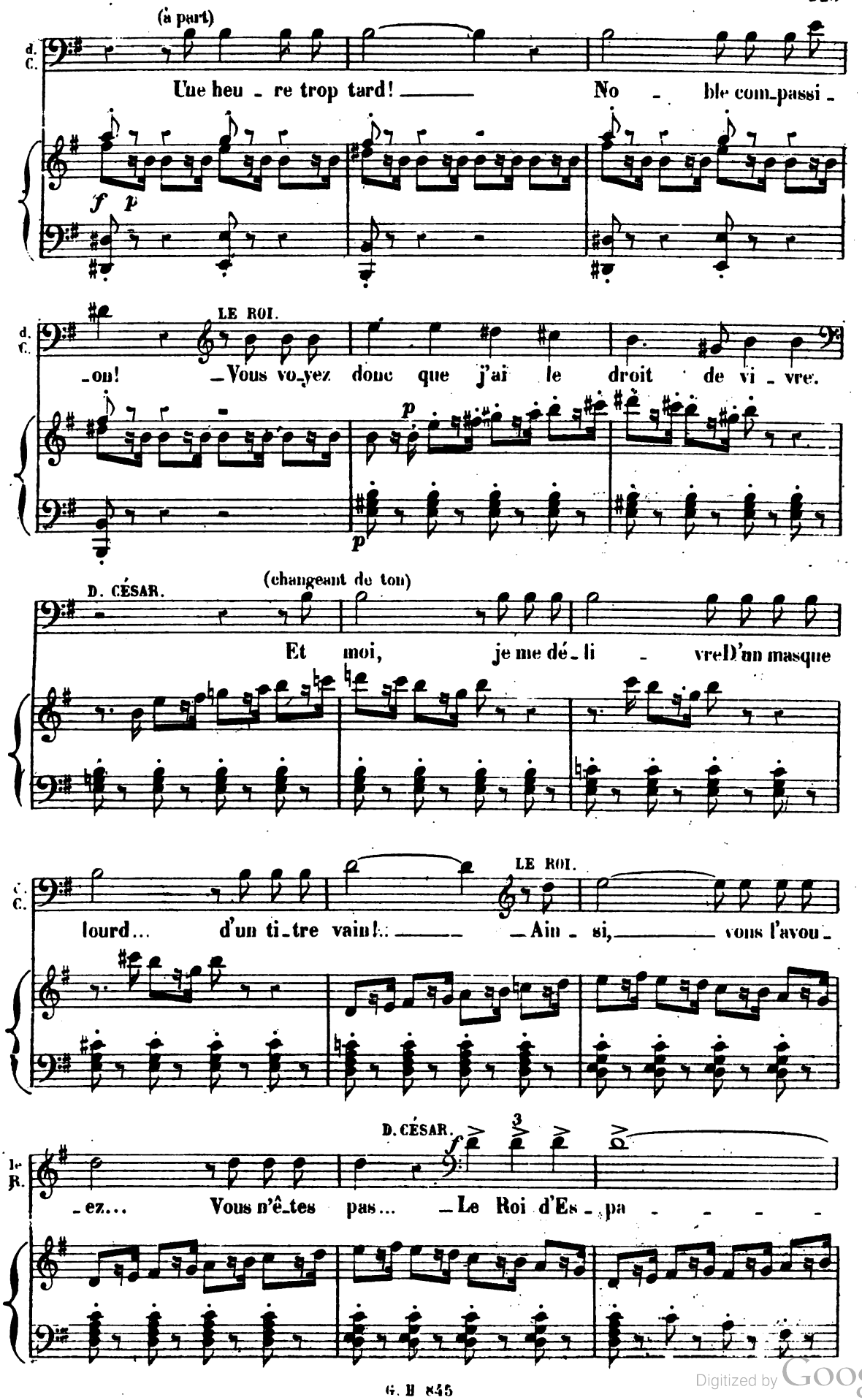

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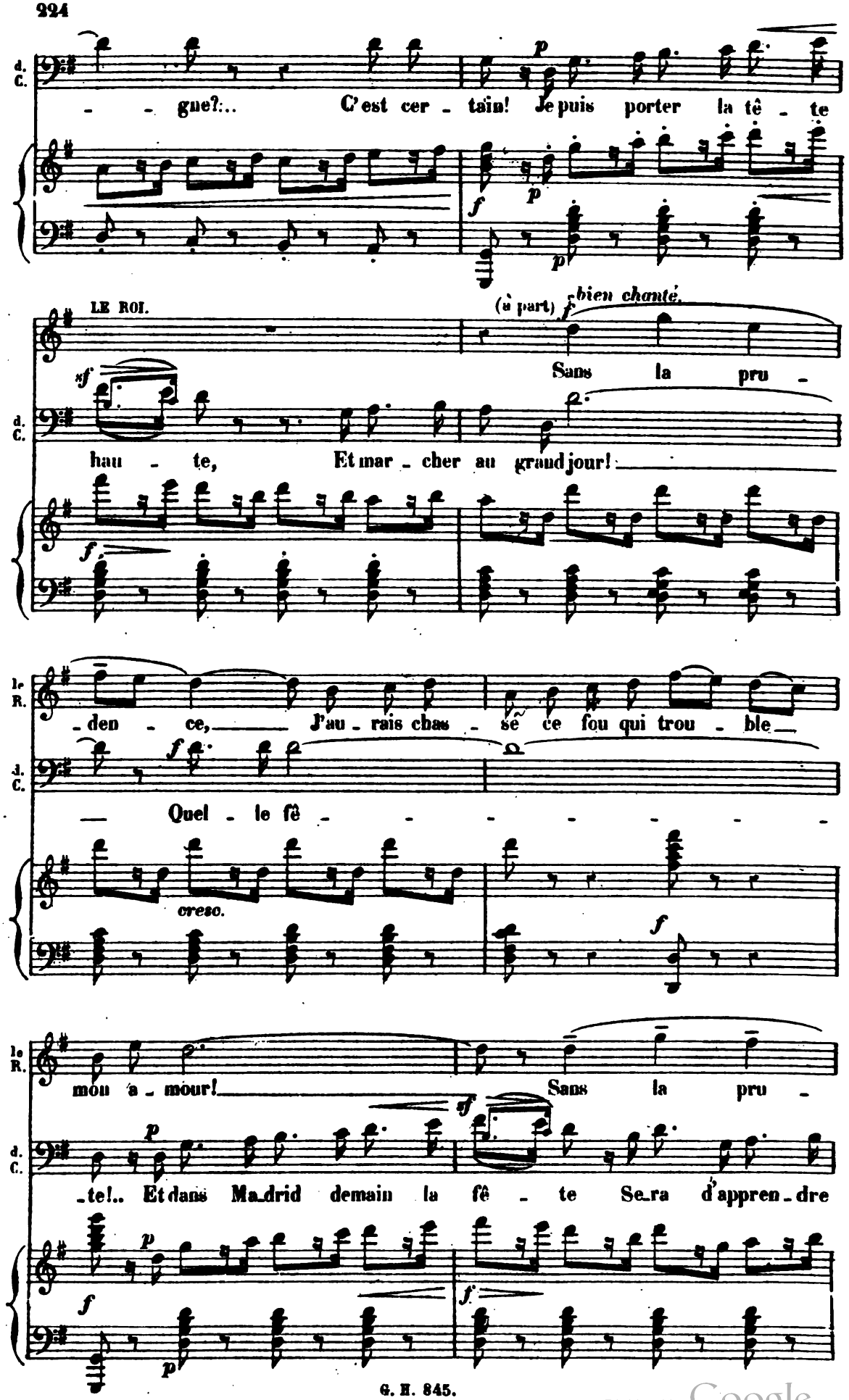

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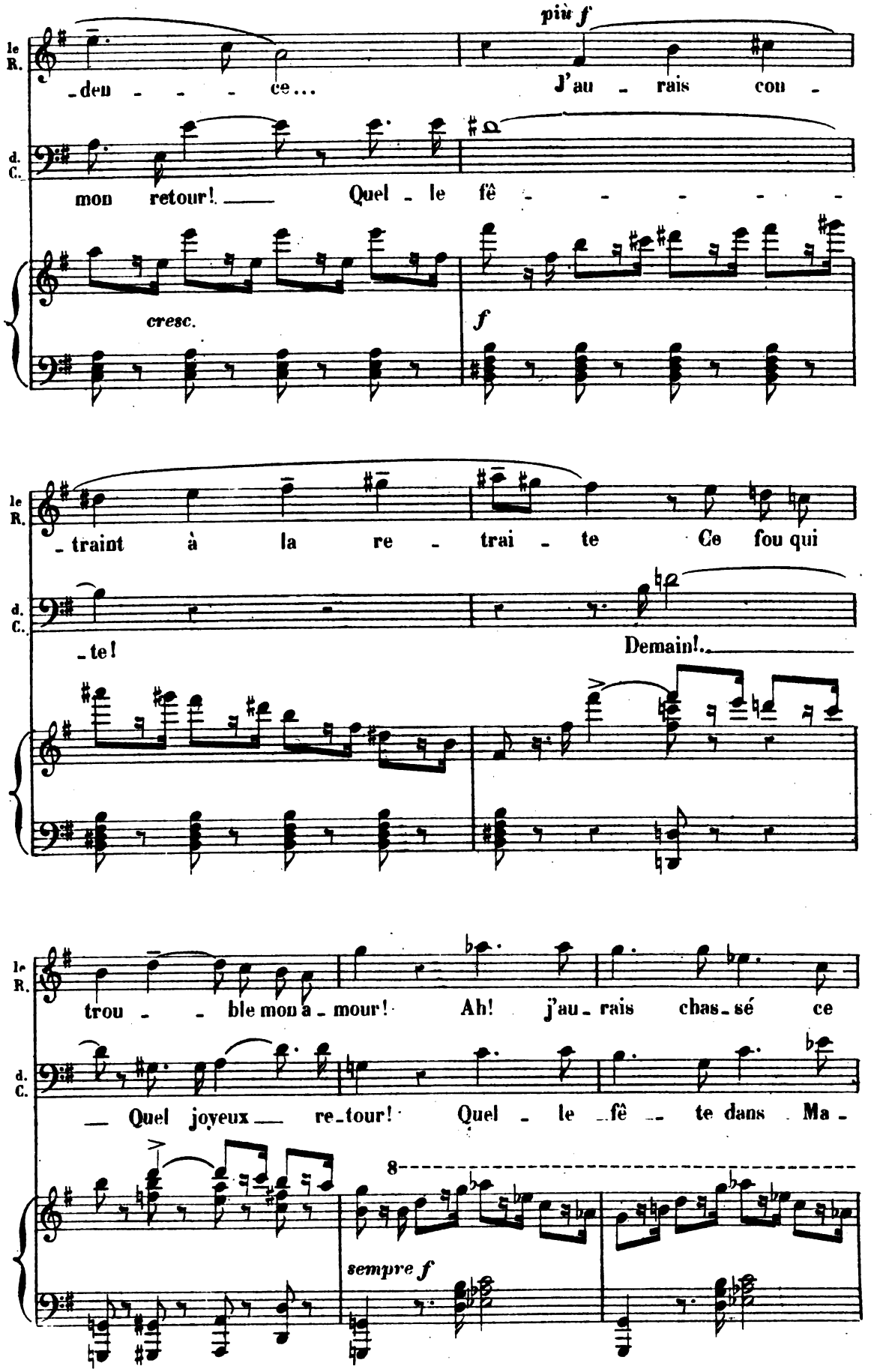

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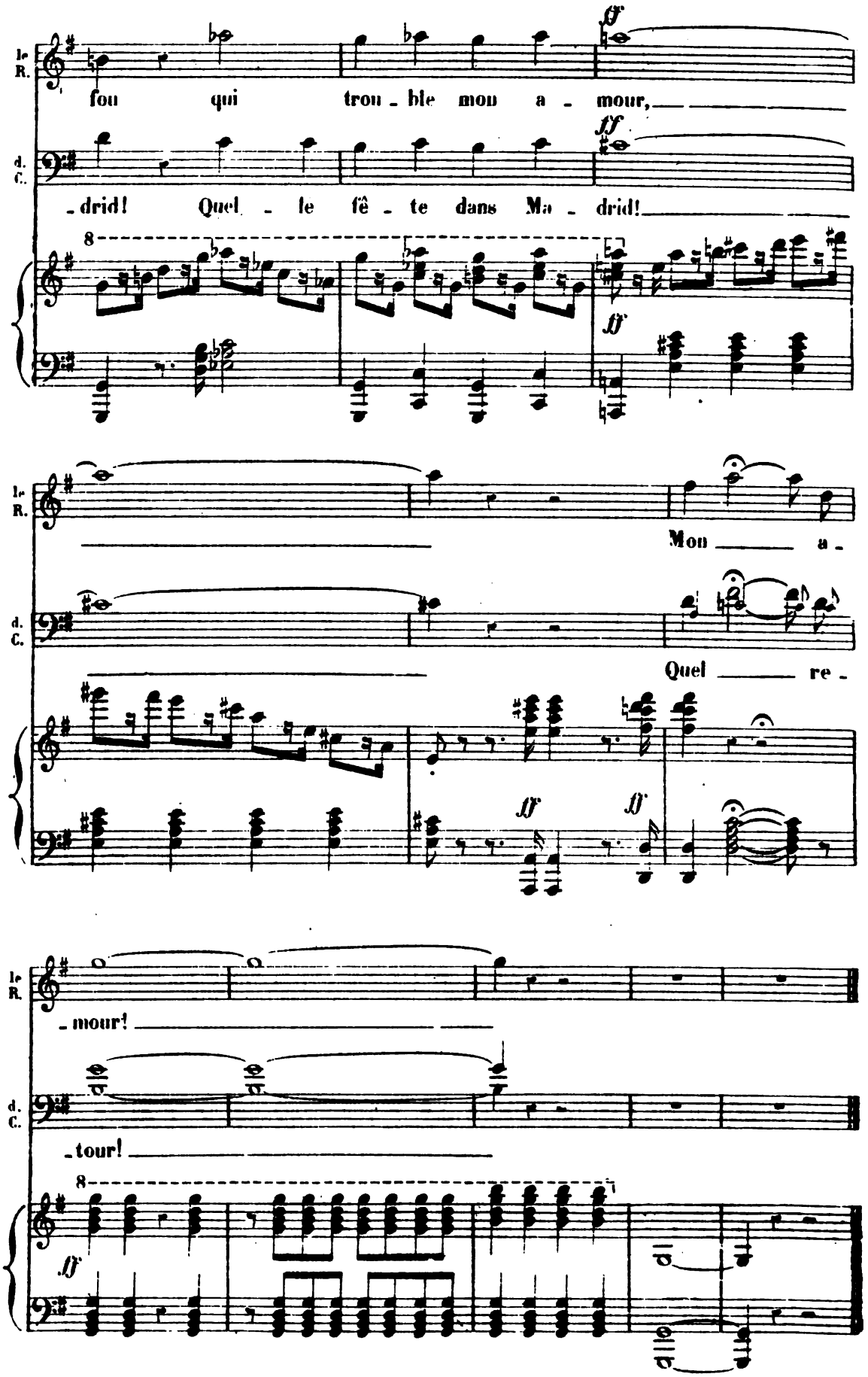

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DUO

RÉP: MARITANA. Les seules que vous m'ayez adressées.

N° 15

Andante sans lenteur (58 = ♩)

MARITANA.

DON CÉSAR. (à Maritana) *p*

PARLÉ: Oui, madame! Je m'en souviens!..Nous sortions — de ma pri-

PIANO. *ff* *pp*

D.C. -son.... Le prêtre al-lait nous bé-nir.... — Moi, pauvre condam-

mg.

D.C. -né, Je ri-ais de ma mort si pro-chai-ne.... Et, vous tendant la

dim

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a tempo 1º Mouvt du Madrigal

poco rall. p

D.C. main.... je vous dis.... En vous je vais placer Ma_da_me, Tout l'es_

Sost.

poco rall.

p rall.

D.C. _poir de mon a_ve_nir; De vo_tre seul amour, mon

suivez

MARITANA (se souvenant peu à peu des paroles de Don César)

M. f Jusqu'à la mort.... va se rem_plir.

D.C. f rall. â_me... Jusqu'à la mort va se remplir! Ma pen_

en pressant. rall. a Tempo.

(avec élan)

M. f Oui c'est vous! ah! c'est bien vous!

D.C. _sée à la vôtre u_ni_e, Ne sui_vra que votre d'_

suivez.

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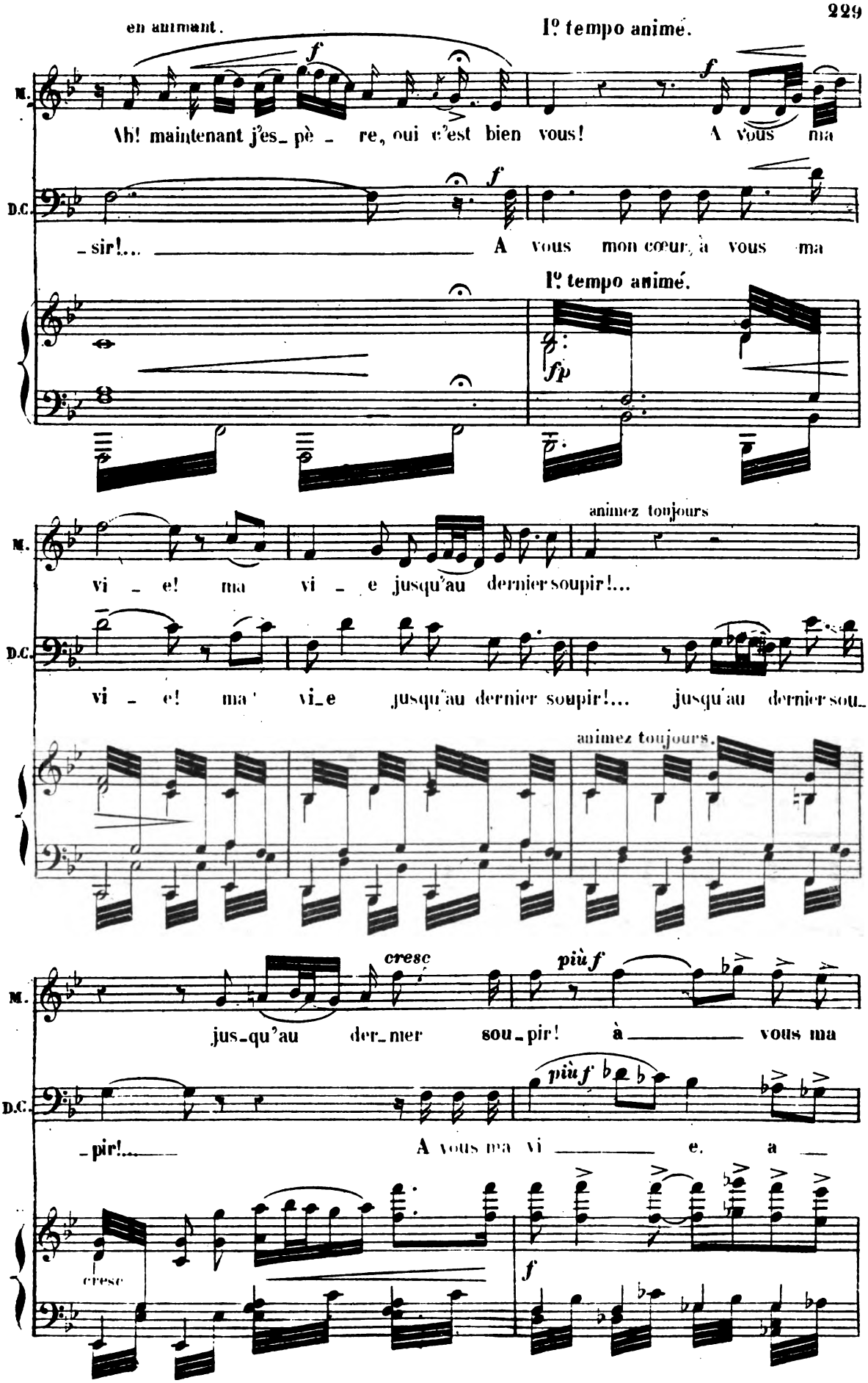

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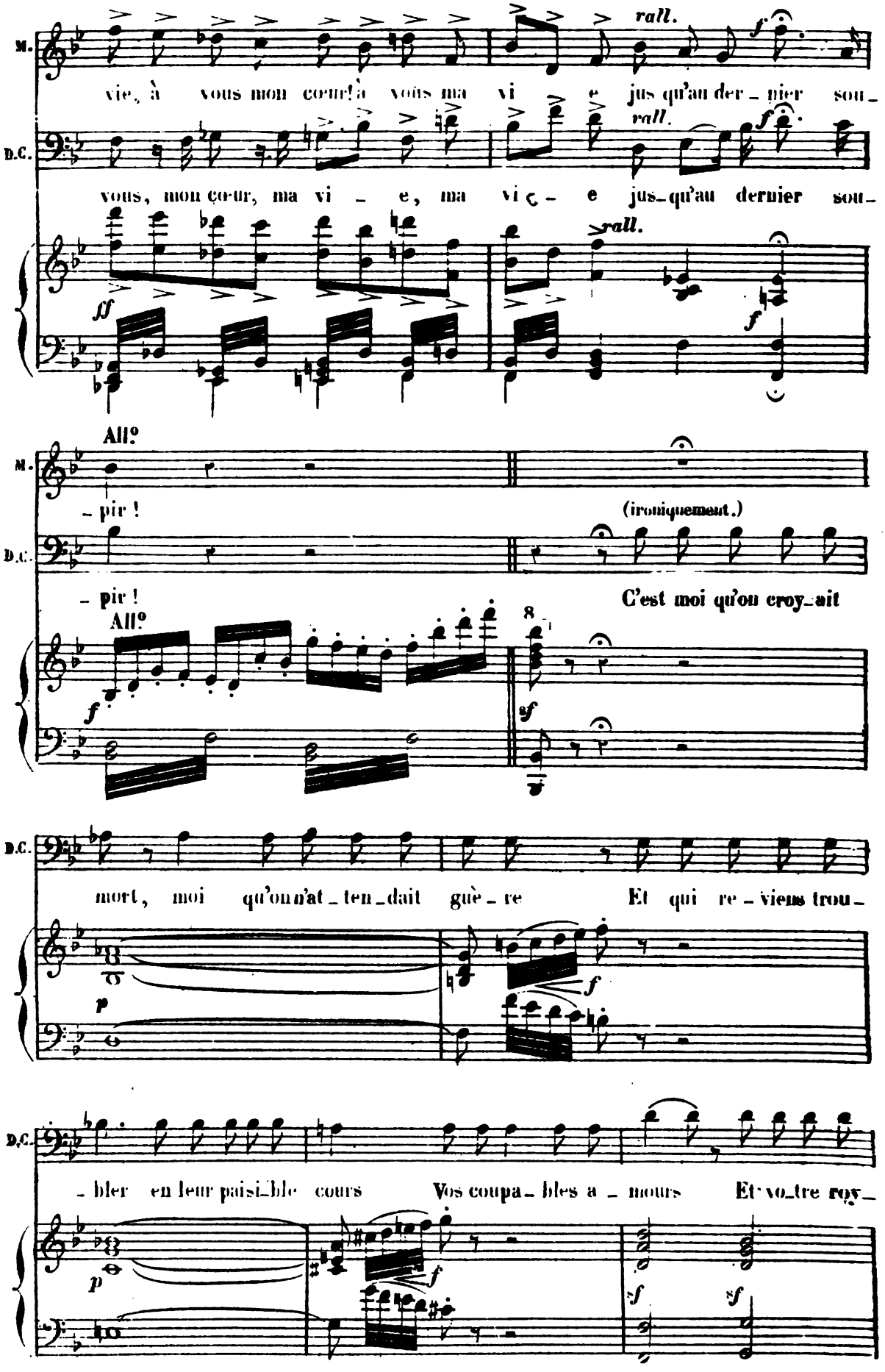

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Beaucoup plus animé. (152 ♩=) MARITANA.

D.C. _al a_dul_tè _ _ _ re. M'avez-vous cru as_sez in_

M. _fâ _ me, Pour avoir pu prêter les mains A leurs mystérieux des_

M. _seins Dont eux seuls ont ourdi la tra _ _ _ _ _ _ _ _ _

All.tto agitato. (88 = ♩)

M. _me! Ils me disaient, ils me disaient: en_fant, _ La reine vous ap

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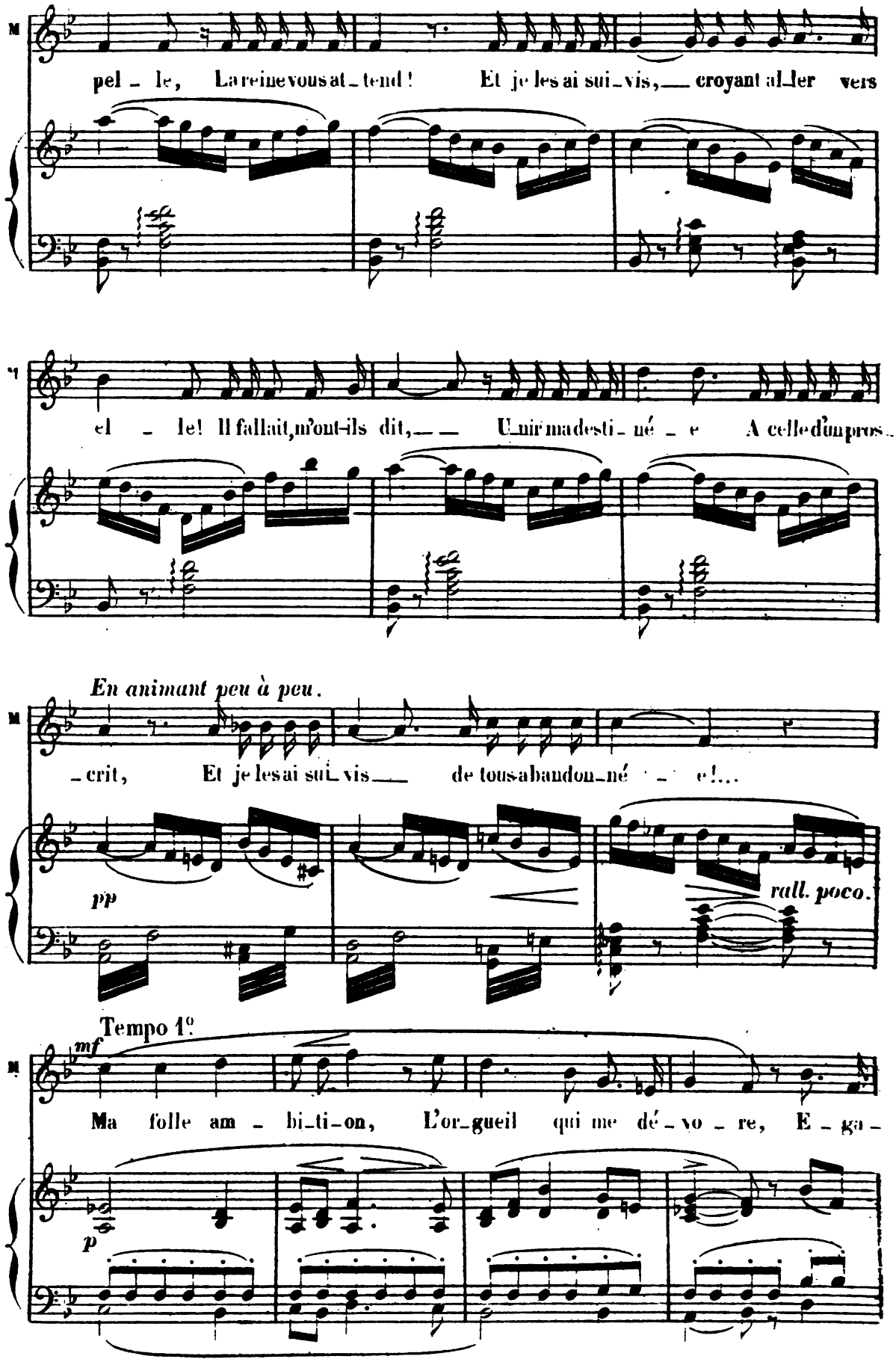

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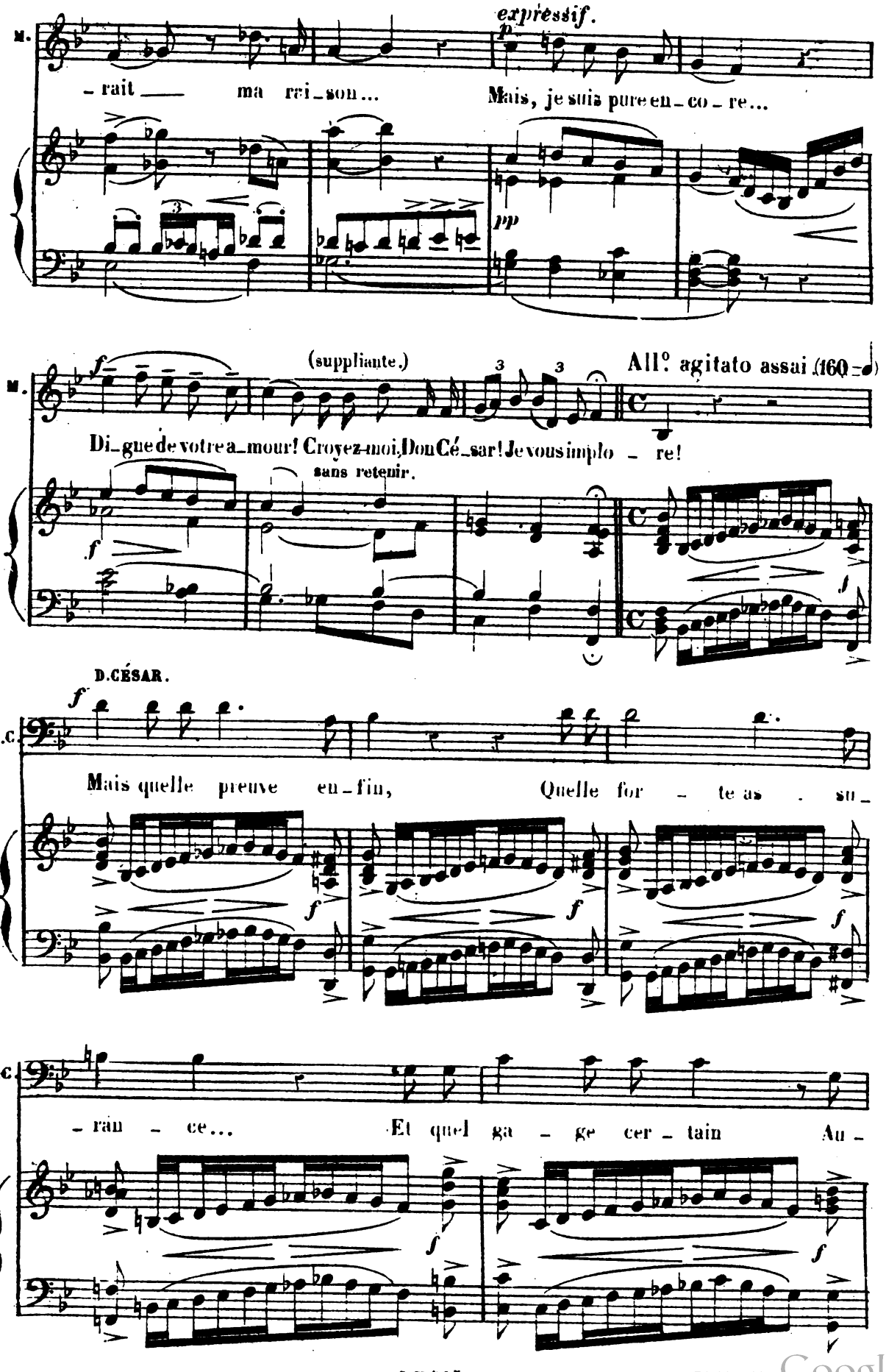

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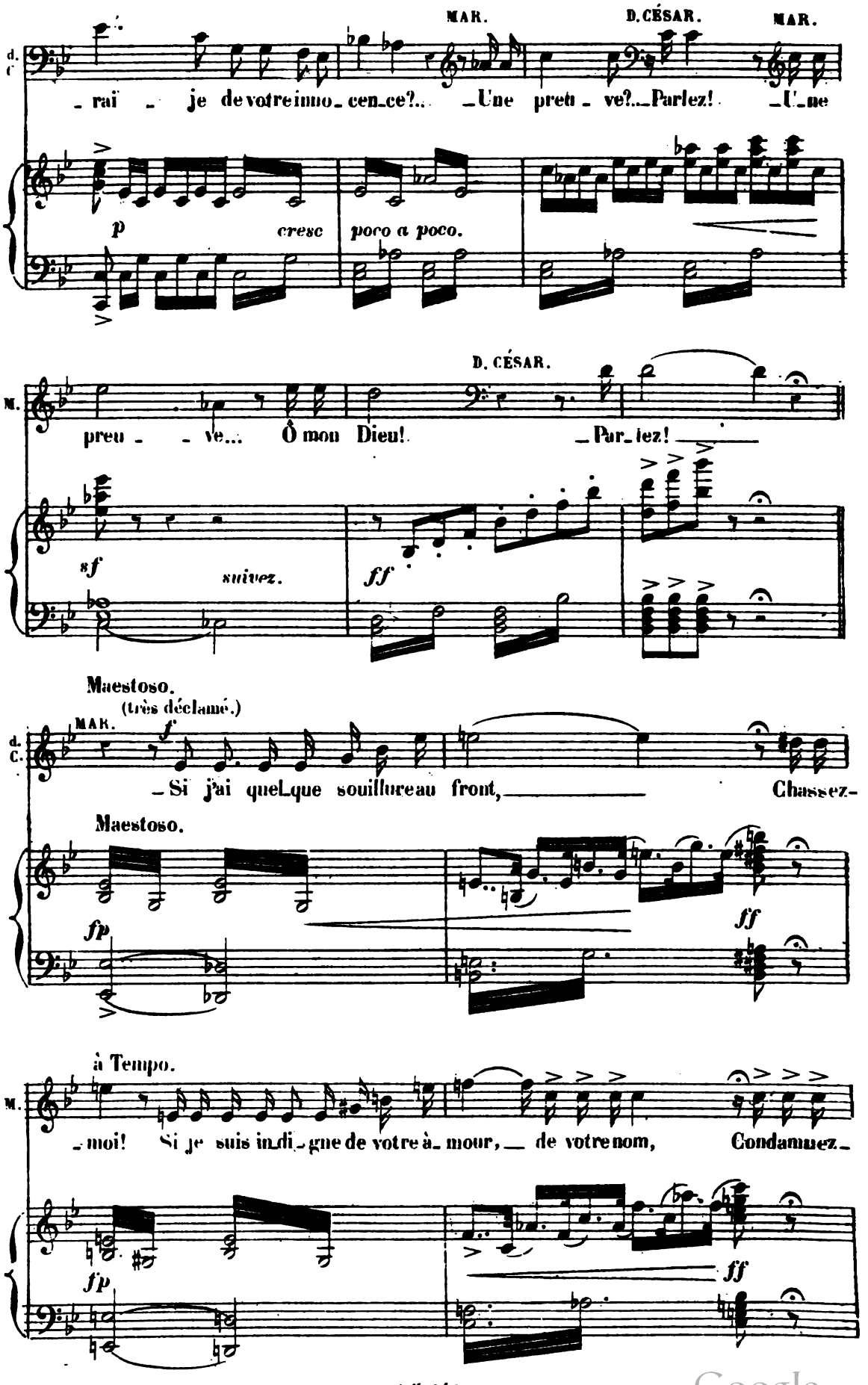

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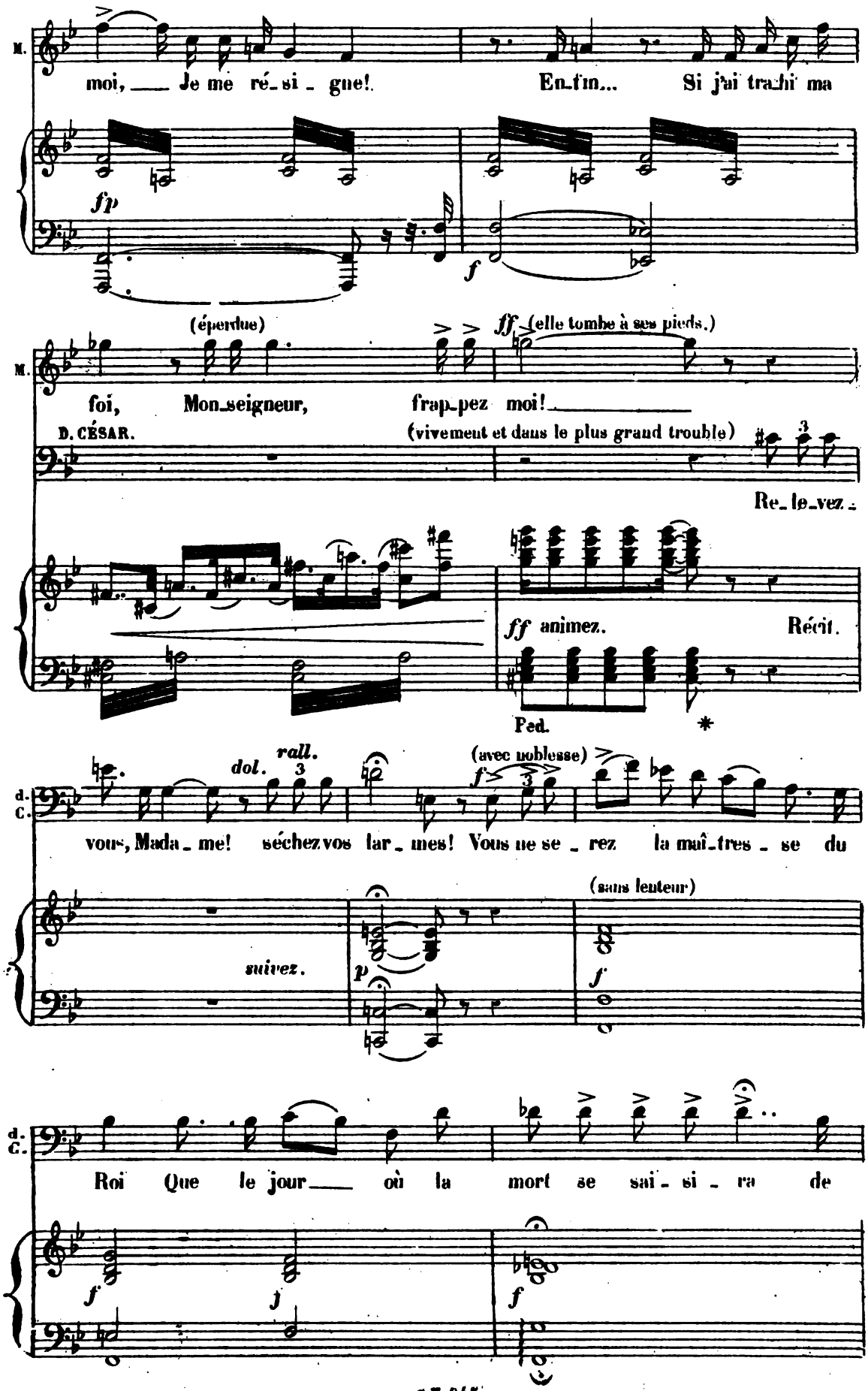

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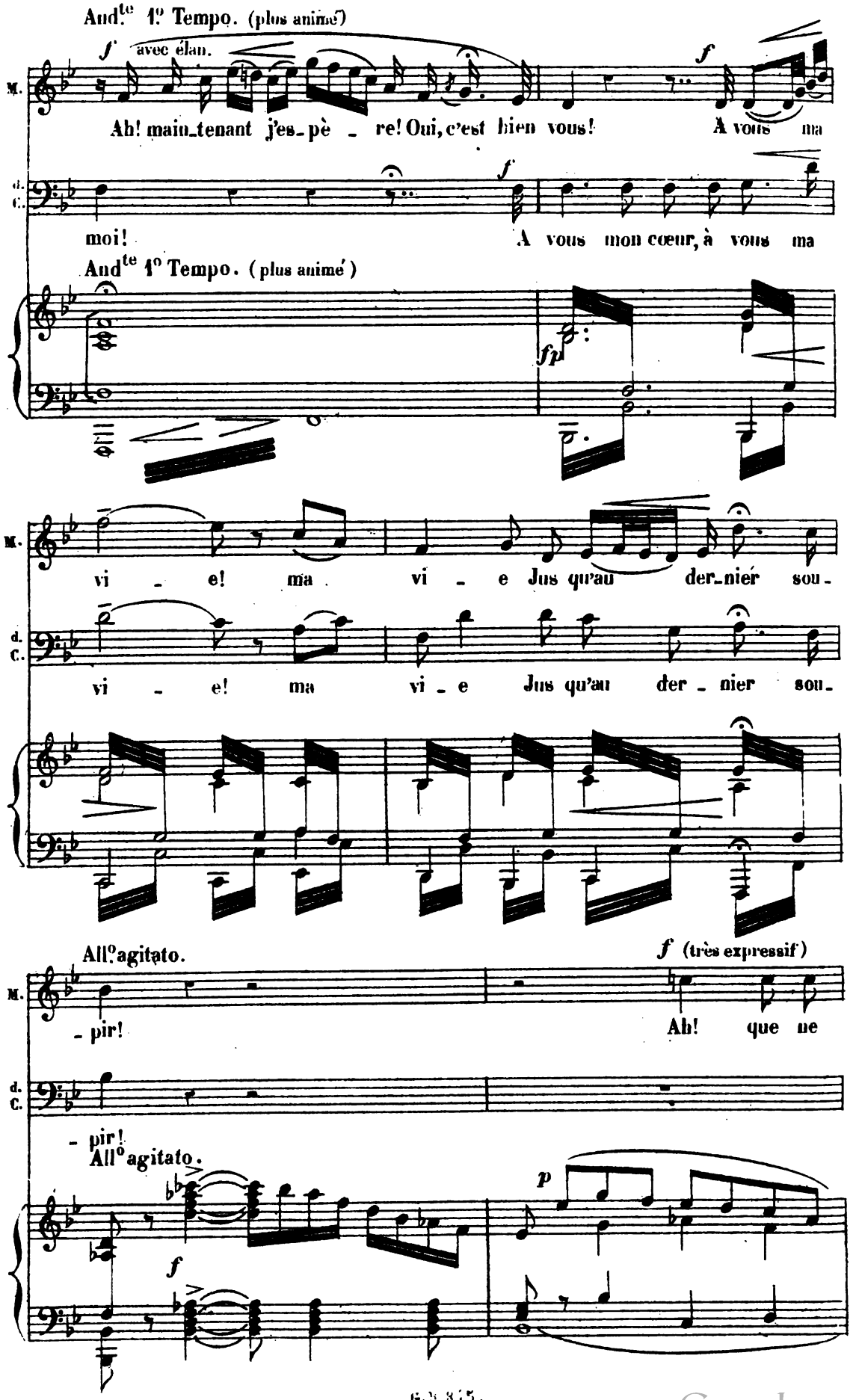

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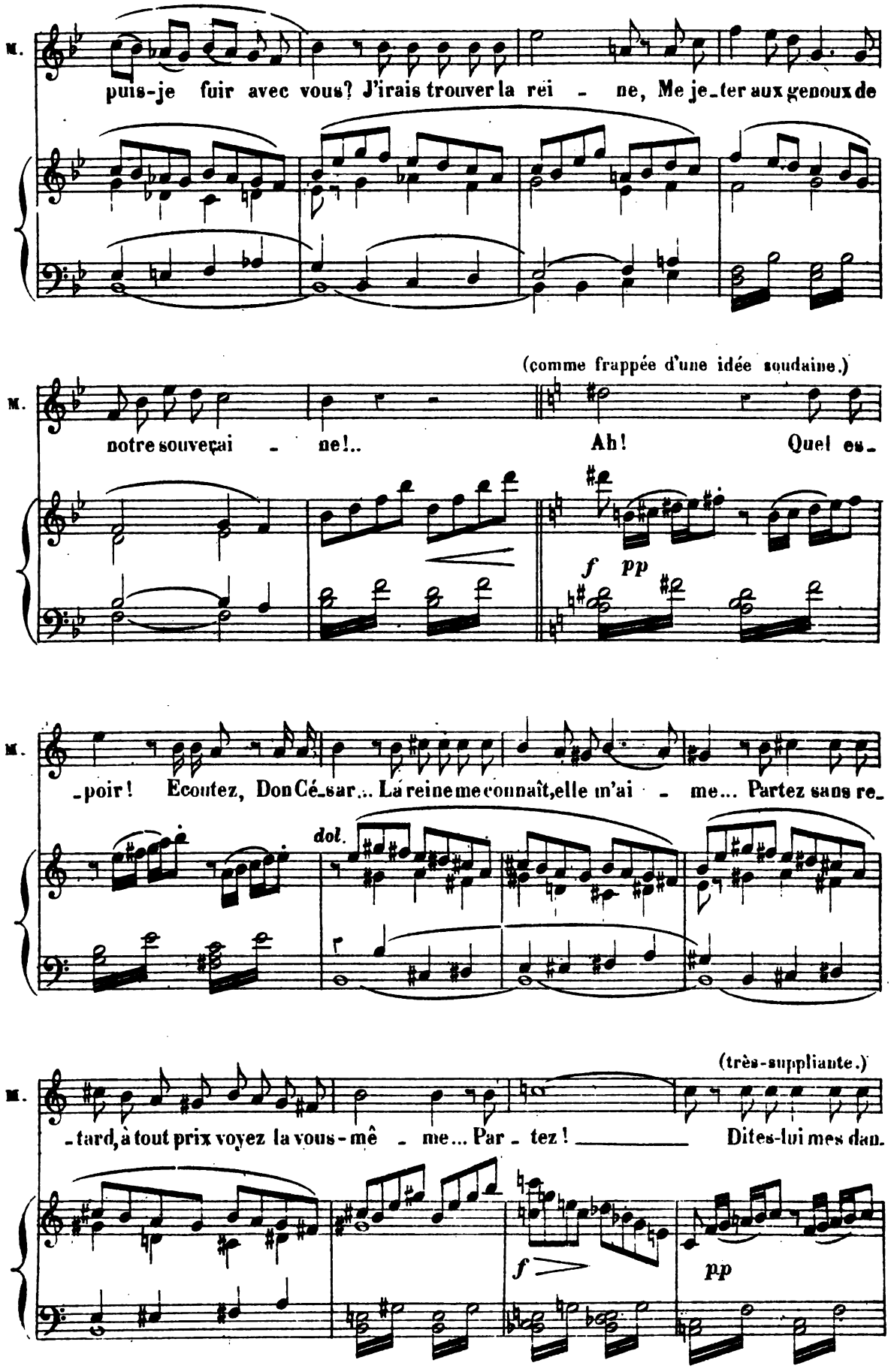

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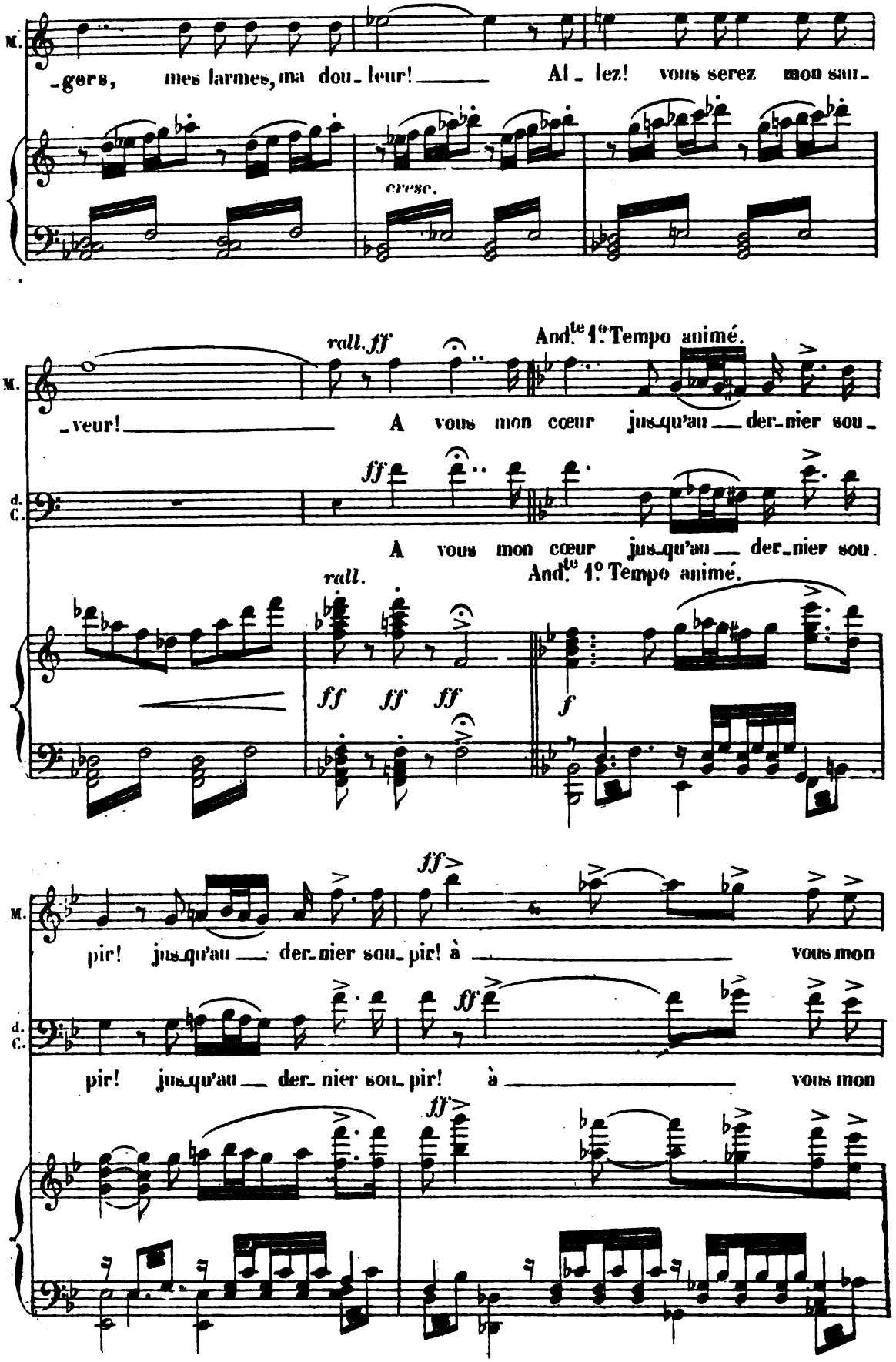

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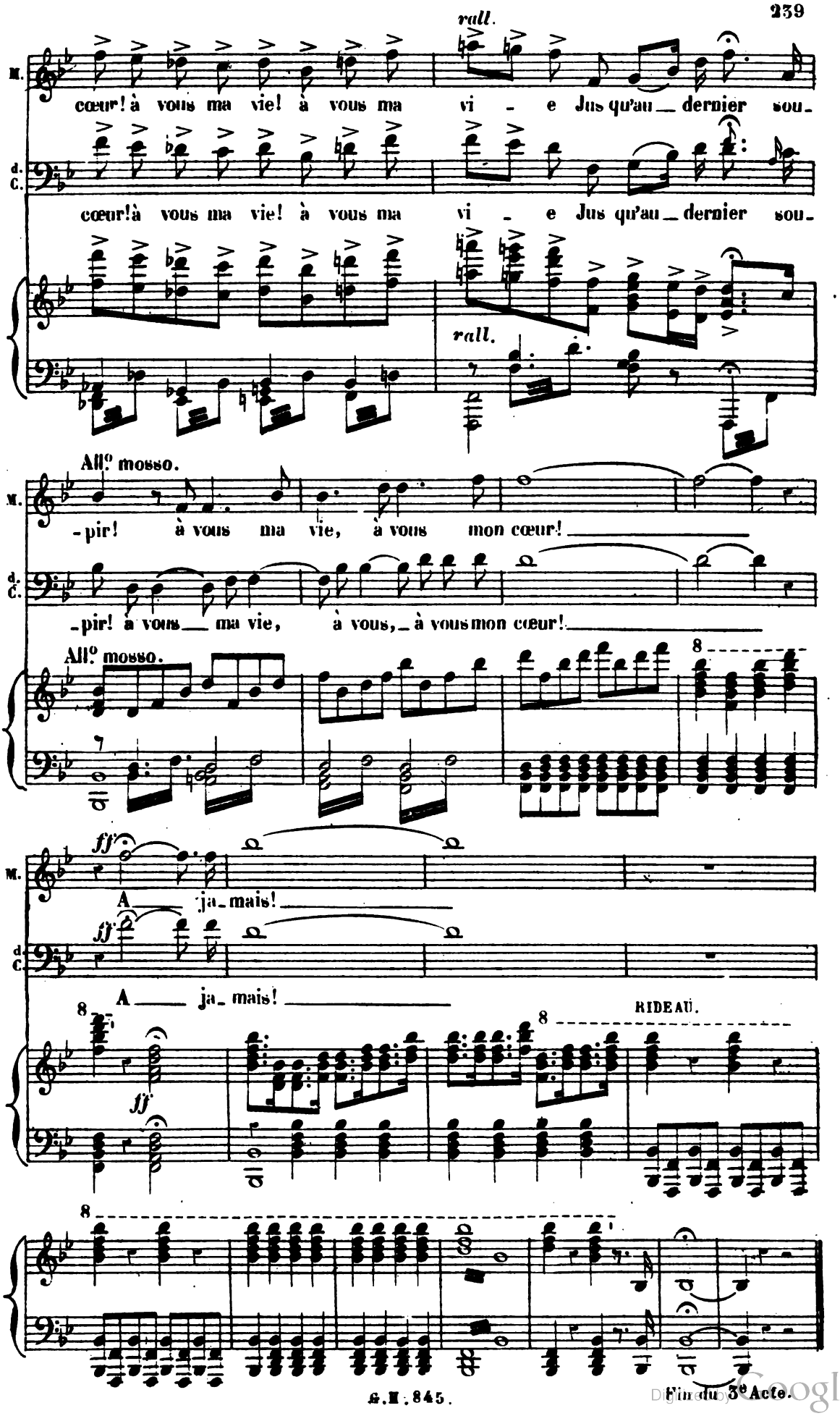

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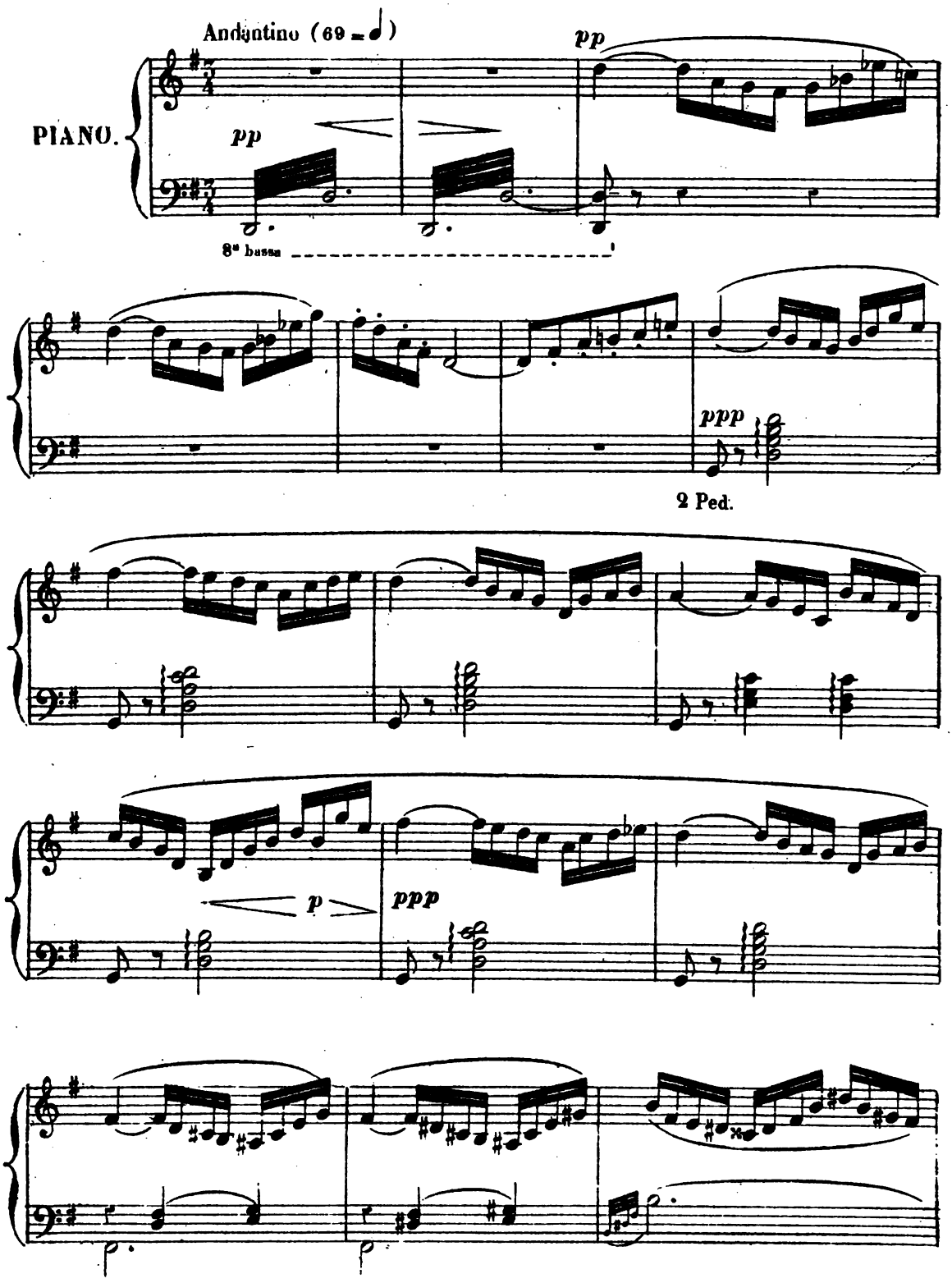
ACTE QUATRIÈME.

ENTR'ACTE.

Un oratoire. — la nuit — une lampe suspendue éclaire la chambre.



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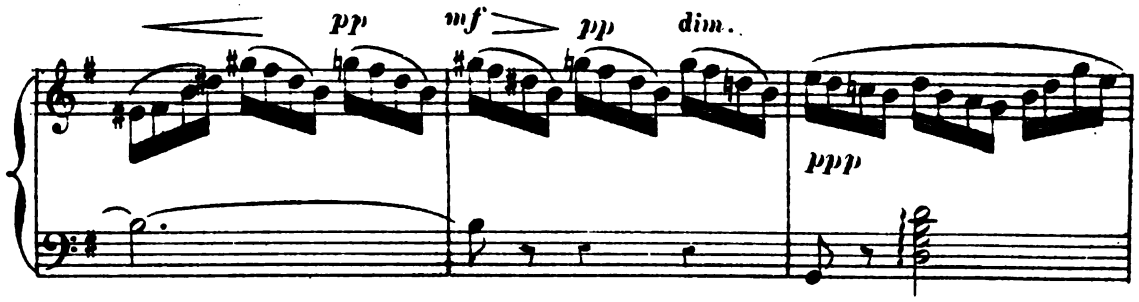
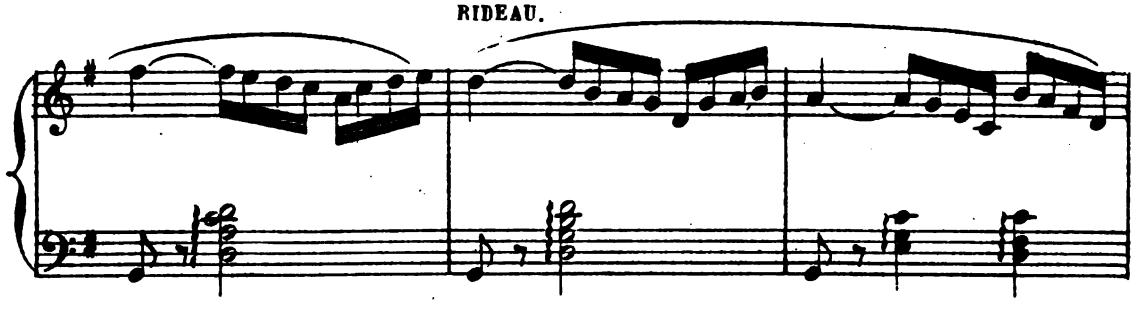
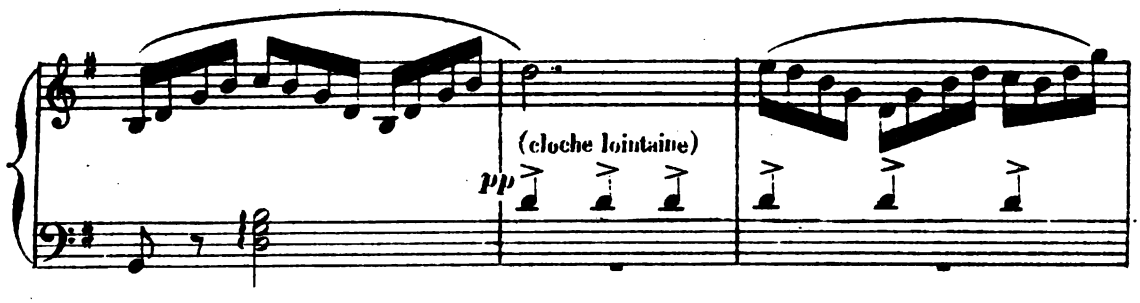
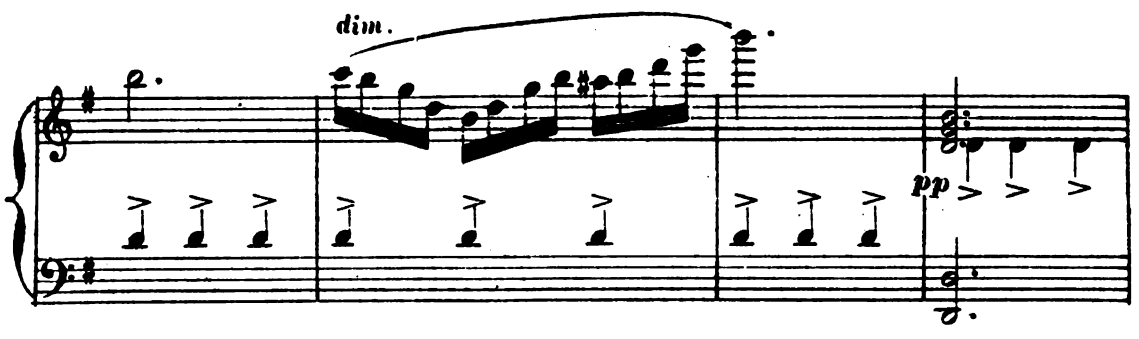


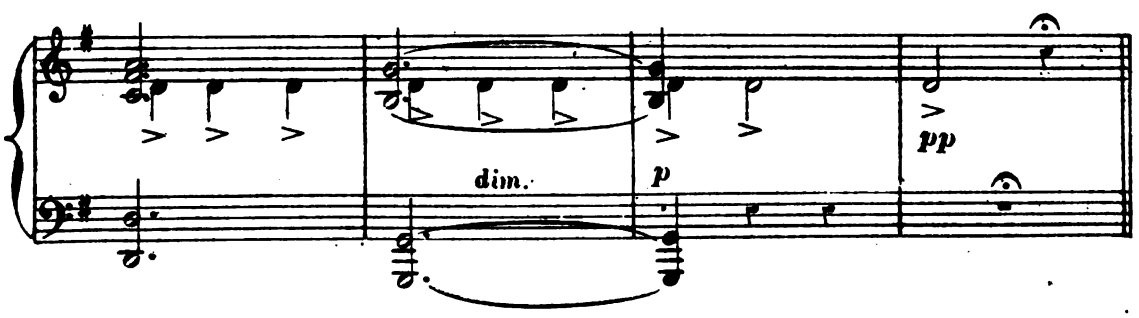
RIDEAU.







LAZARILLE : Déjà les matines qui sonnent au couvent de San Geronimo ...



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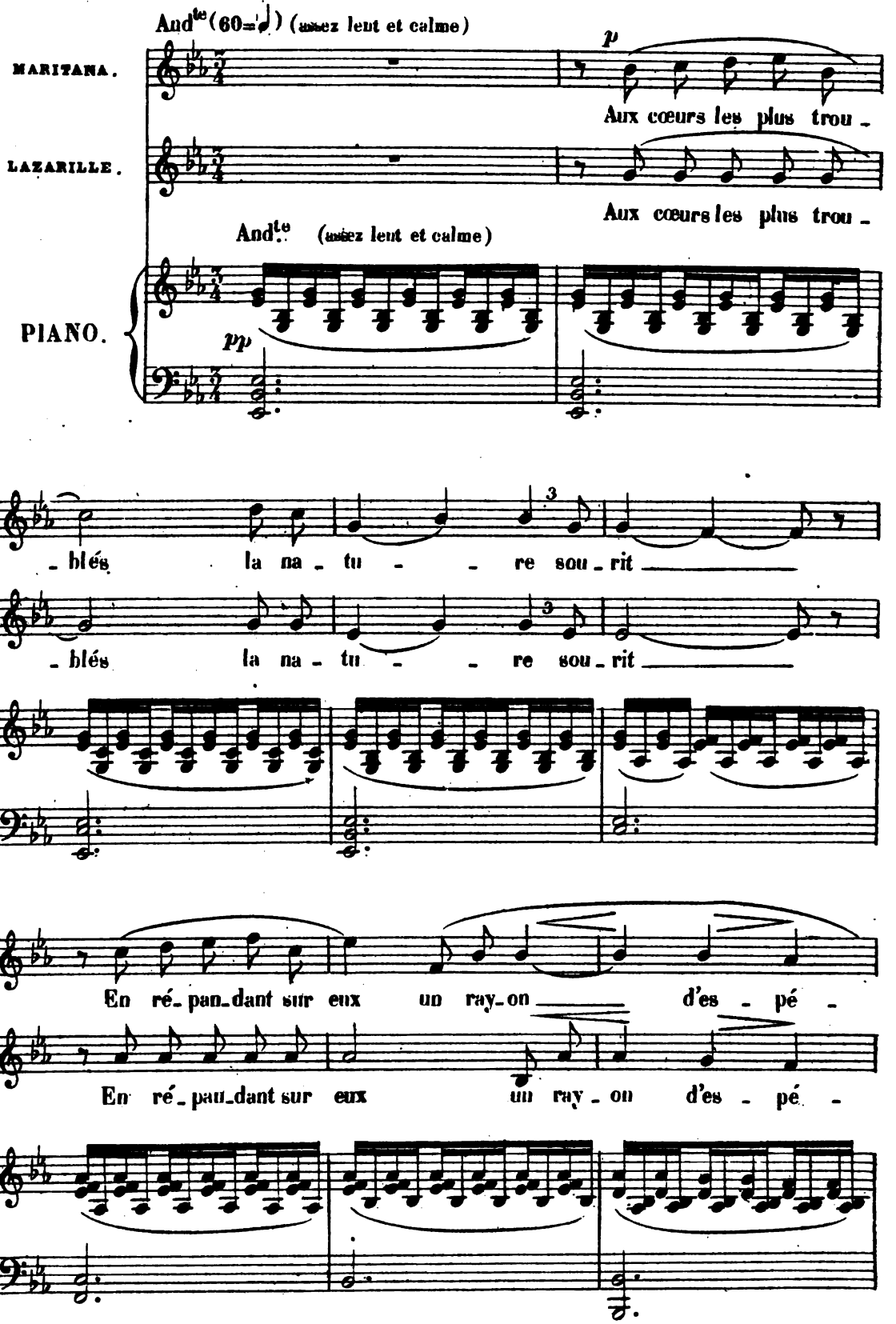
DUO-NOCTURNE.

N.° 16.

RÉP: LAZARILLE Le ciel ne nous abandonnera pas.



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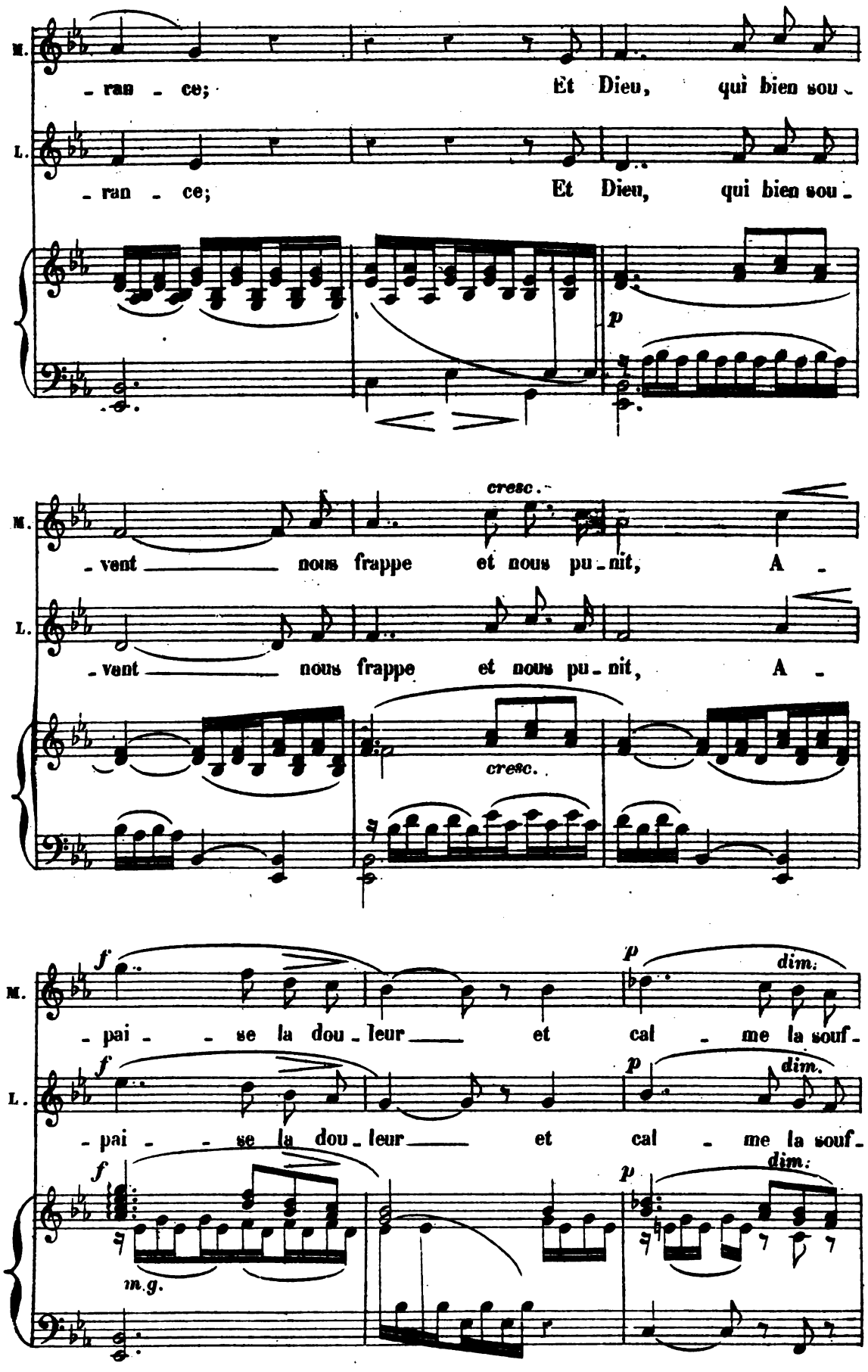

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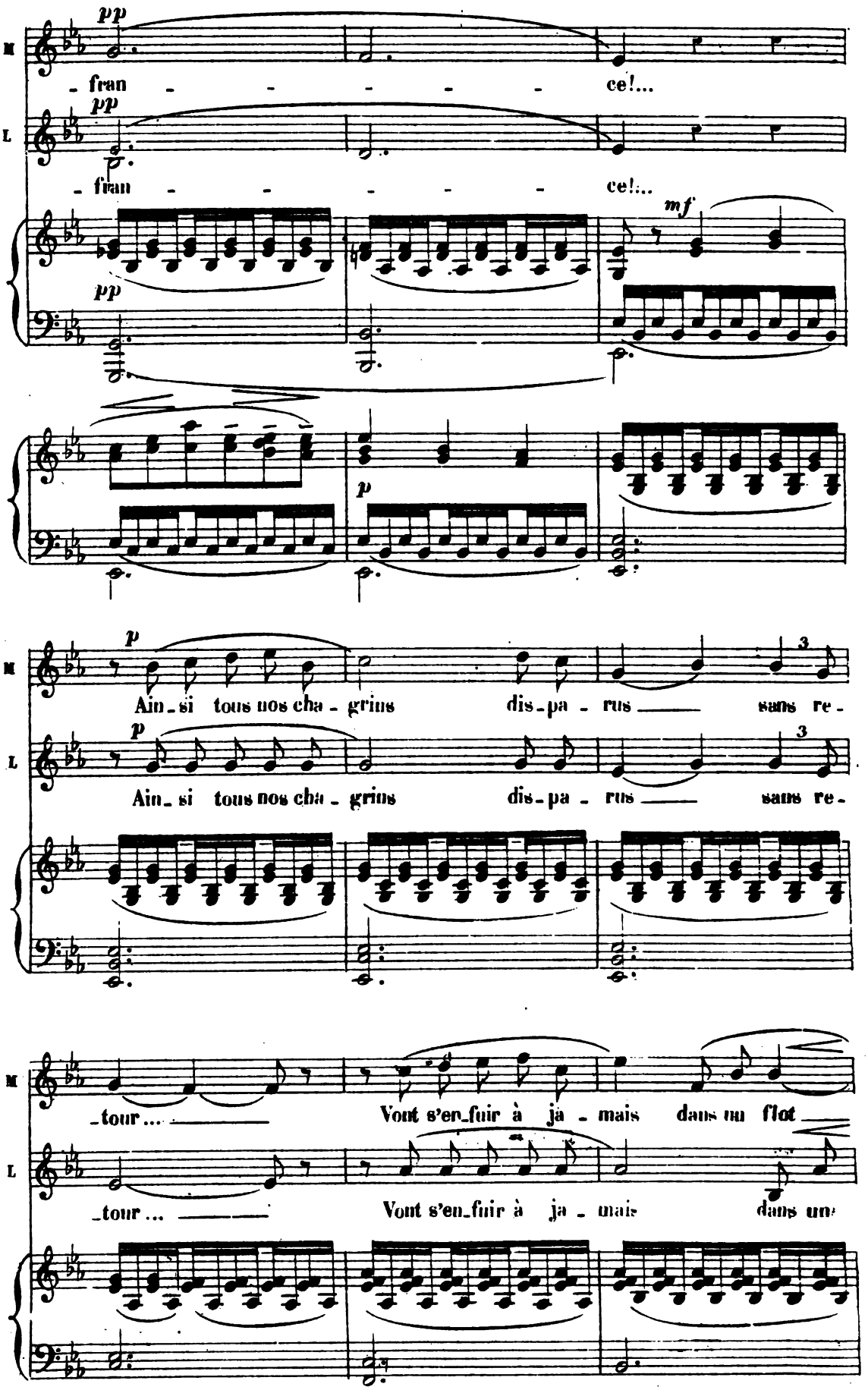

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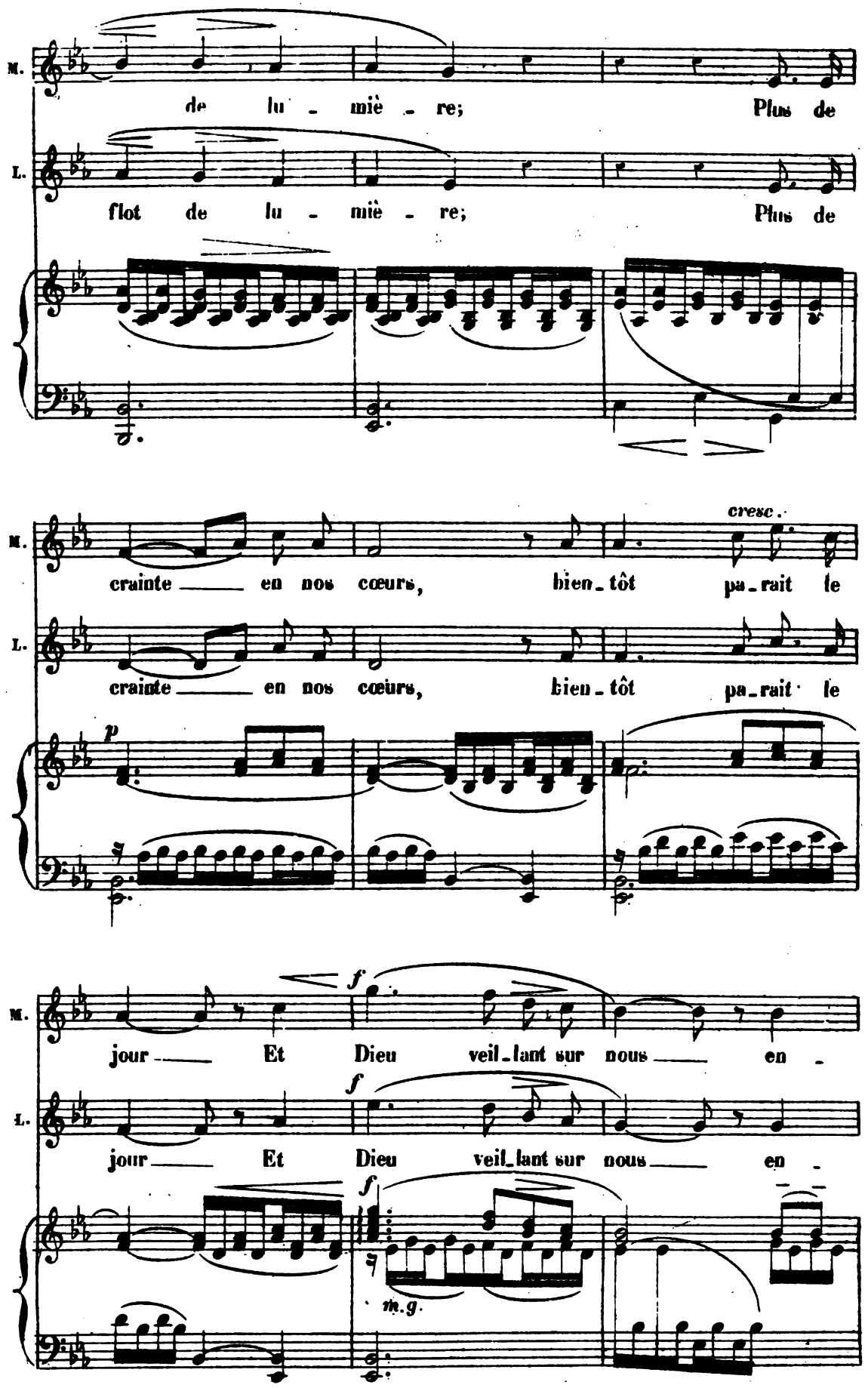

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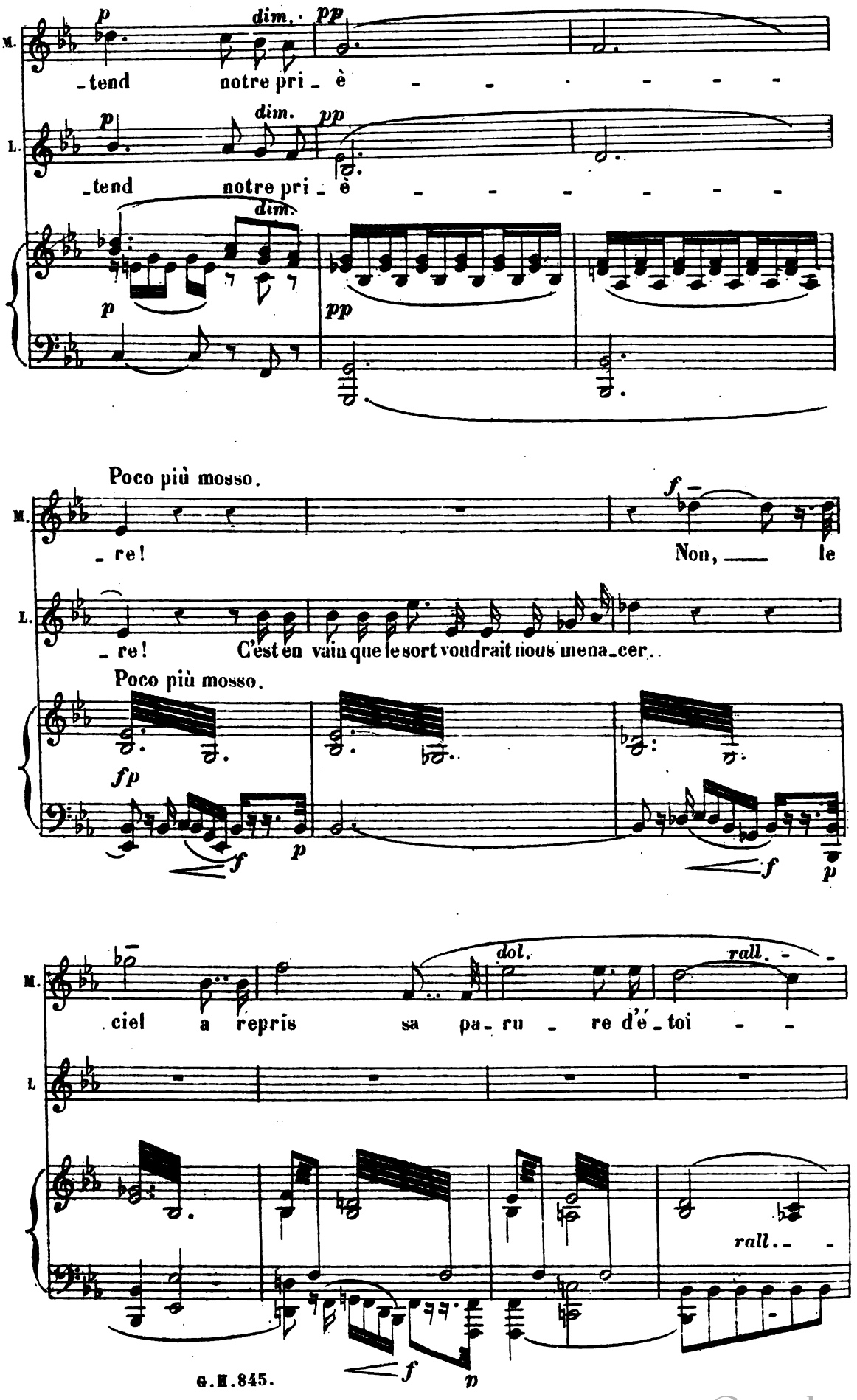

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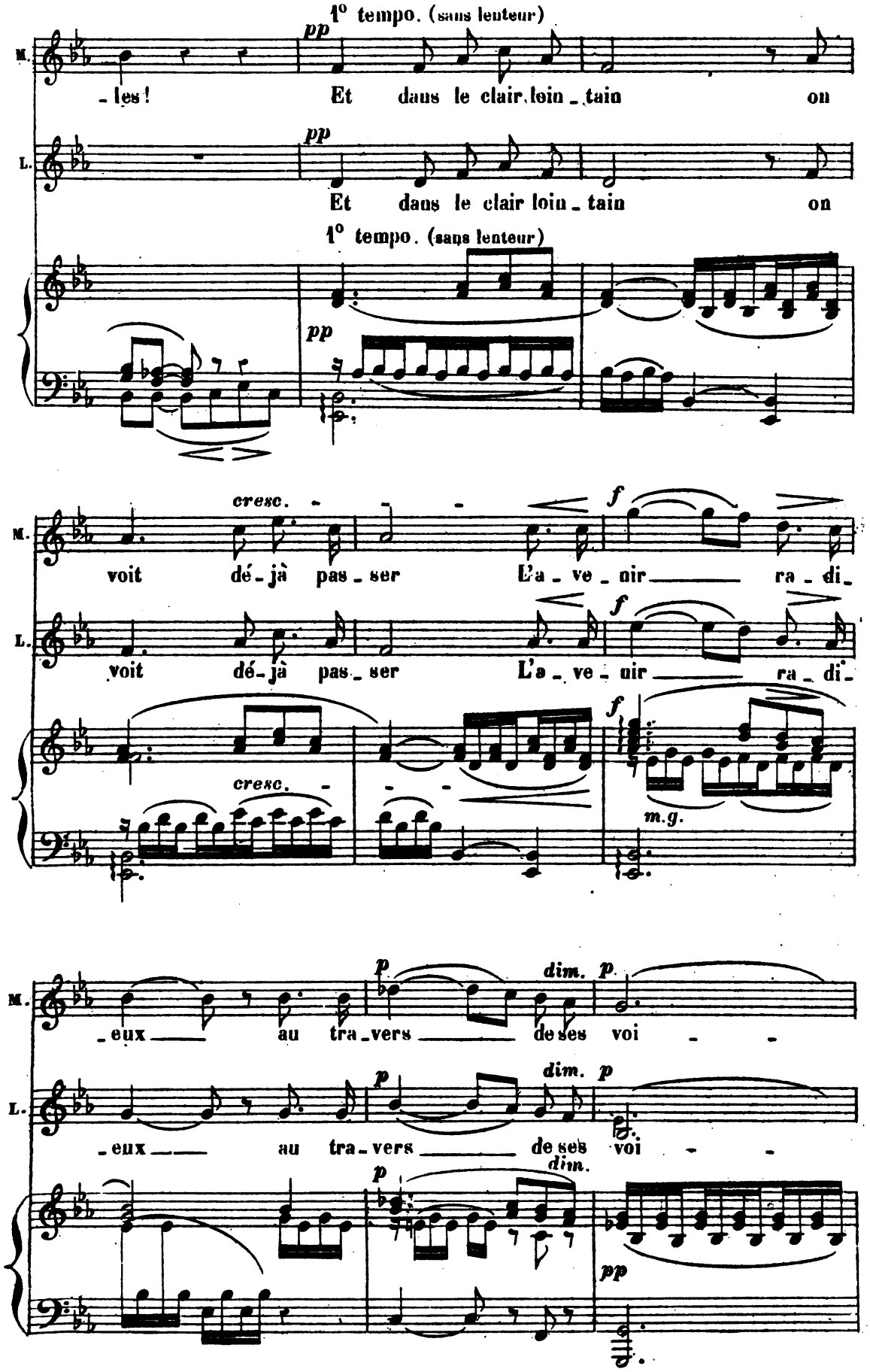

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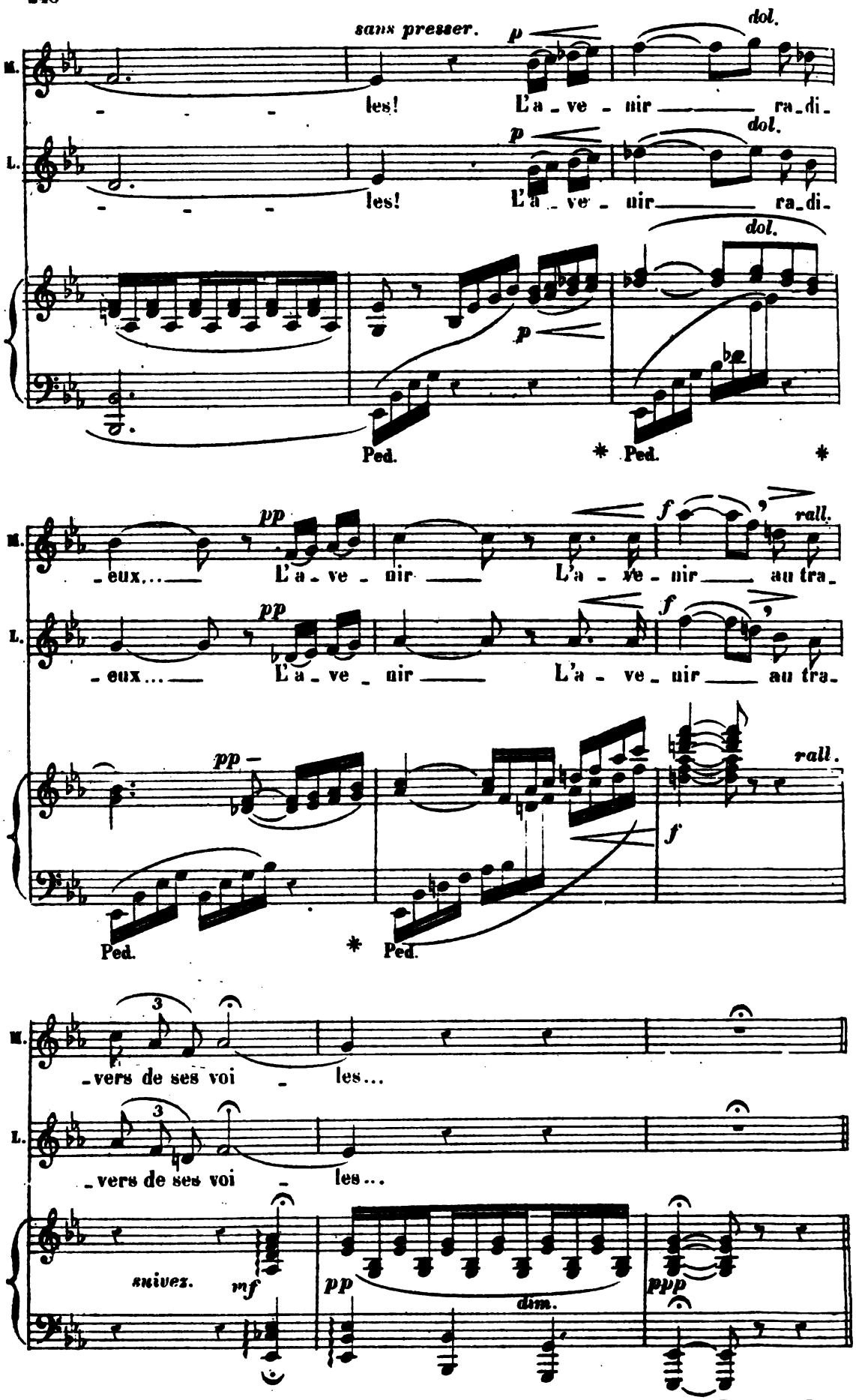

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MÉLODRAME
TRIO
ET SCÈNE FINALE

RÉP: DON CÉSAR. Les balles ne m'atteignent pas.

N°. 17.

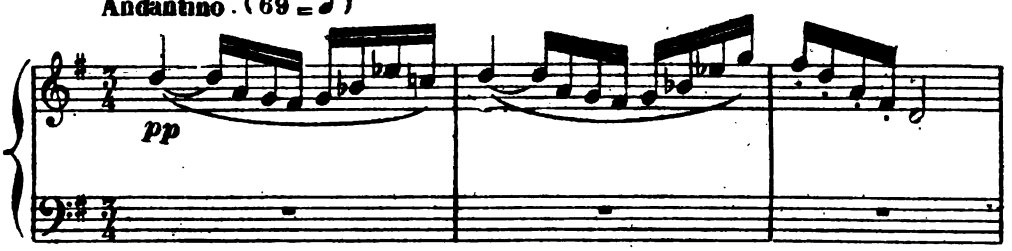
DON CÉSAR.

(reprenant) Je pénétrai furtivement dans le parc royal... Je m'en-

-fonçai dans le massif, dont le feuillage rendait l'ombre plus épaisse

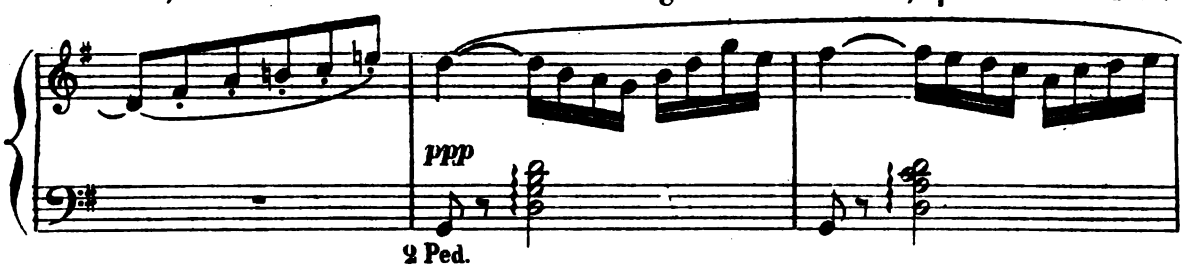
Andantino. (69 = ♩)

PIANO



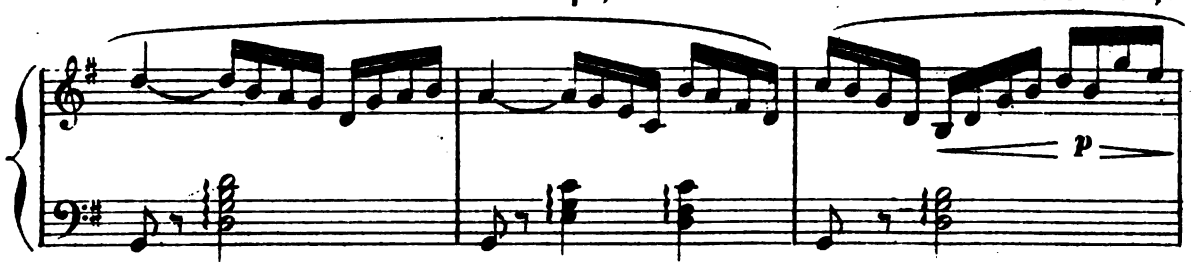
encore, quand tout à coup, j'entends deux voix... l'une tremblante d'émo-

-tion, l'autre vibrante et fière... Je regarde vers l'allée, qu'éclairaient les



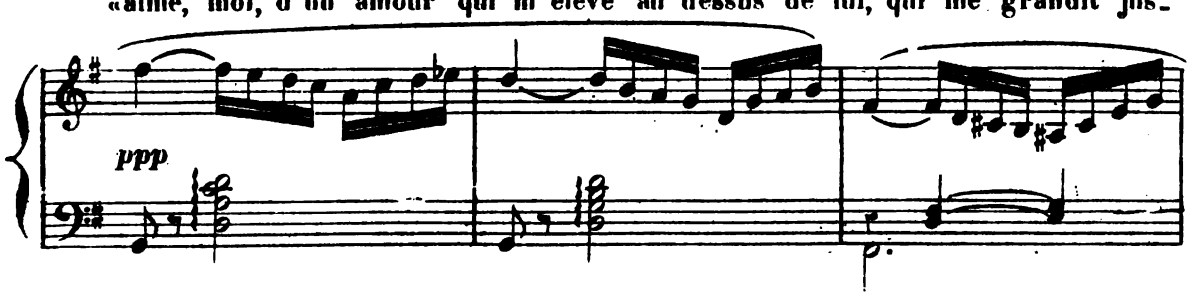
rayons de la lune... Une femme écoutait, pleine de terreur, un homme a ge-

-noux devant elle. «Il vous trompe, Madame! s'écriait-il... cette nuit même, à



«l'instant où je parle, votre mari est aux bras d'une maîtresse... et je vous

«aime, moi, d'un amour qui m'élève au dessus de lui, qui me grandit jus-



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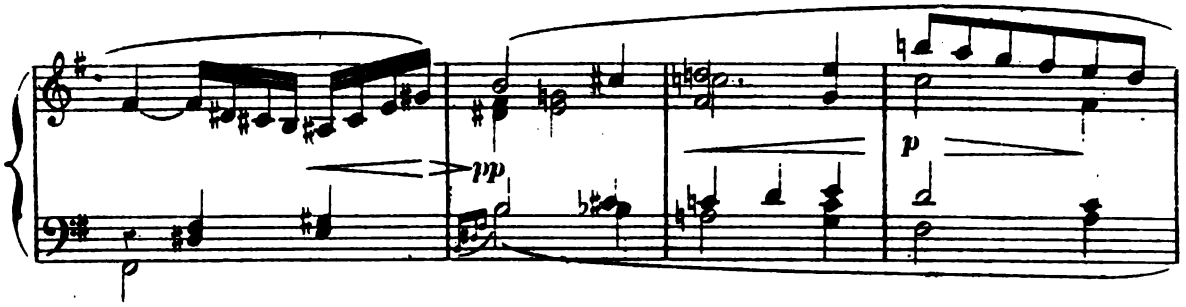
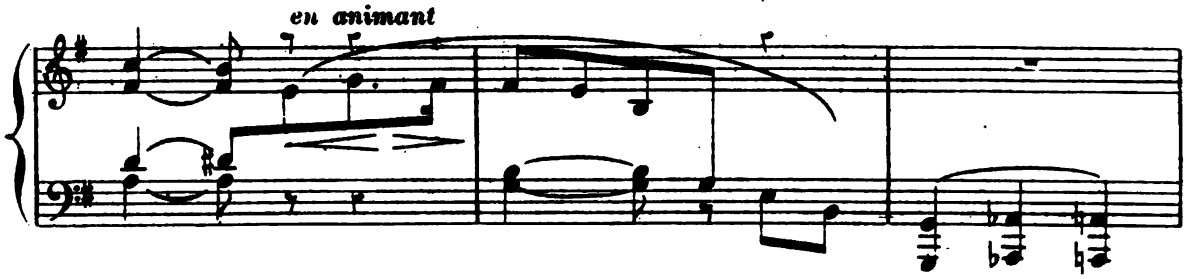
«qu' à vous!... Vous faut-il une preuve de cet amour?.. Vous faut-il une preu-
«ve de son crime?.. Vous l'aurez bientôt ... Avertis par moi que le Roi s'est

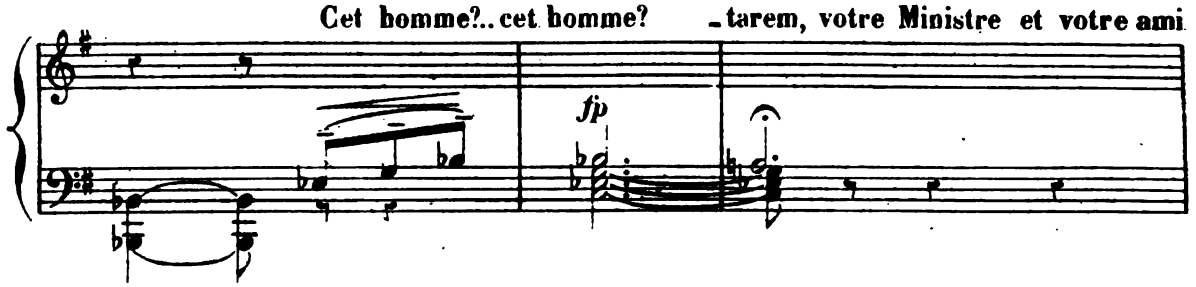


«égaré pendant la chasse, tous les officiers de sa suite vont parcourir la forêt, se
«feront ouvrir une maison isolée et ils trouveront leur monarque parjure!



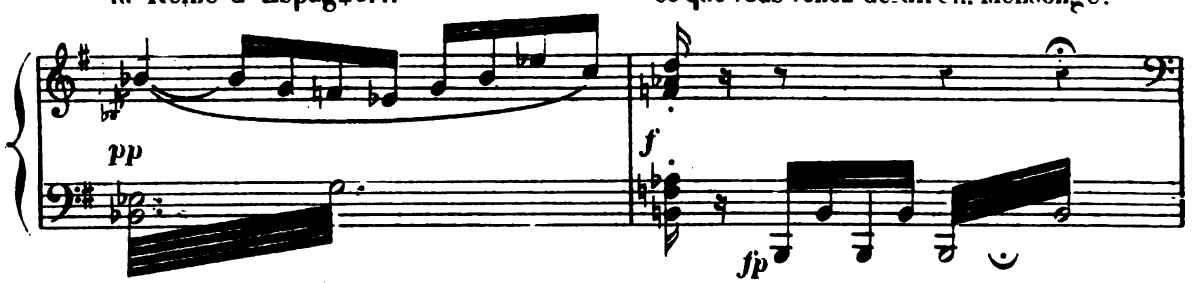
LE ROI. (avec anxiété)
Cet homme?.. cet homme?

DON CÉSAR. C'était Don José de San-
-tarem, votre Ministre et votre ami



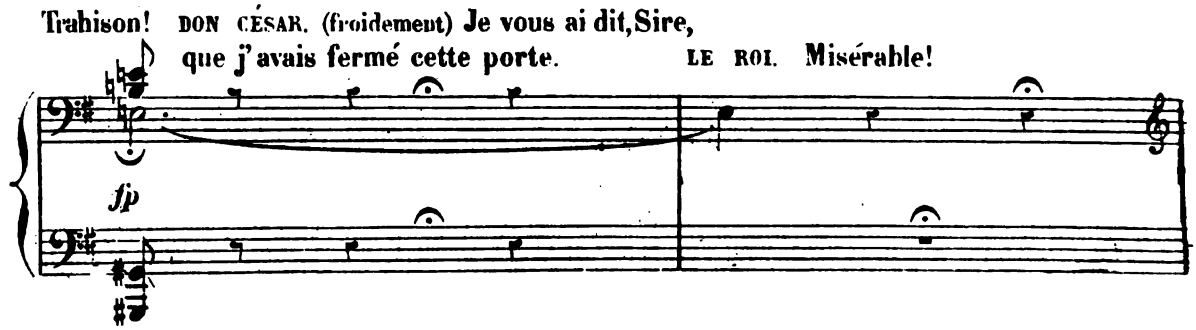
Cette femme... c' était
la Reine d' Espagne!..

MARITANA. LE ROI. (avec explosion) Répétez!.. répétez
la Reine!.. ce que vous venez de dire!.. Mensonge!



(il s'élance vers la porte)

Trahison! DON CÉSAR. (froidement) Je vous ai dit, Sire,
que j'avais fermé cette porte. LE ROI. Misérable!



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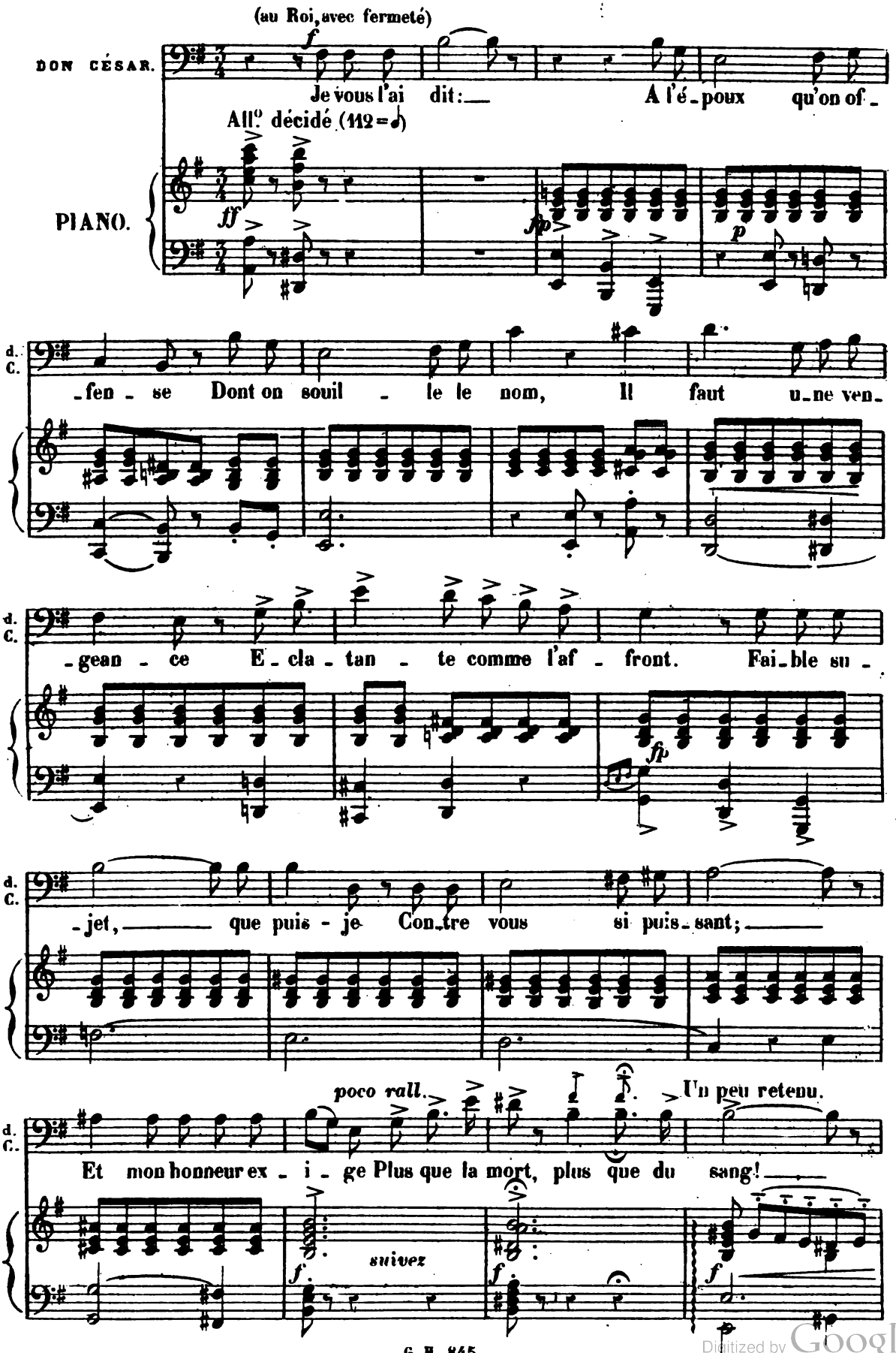
TRIO



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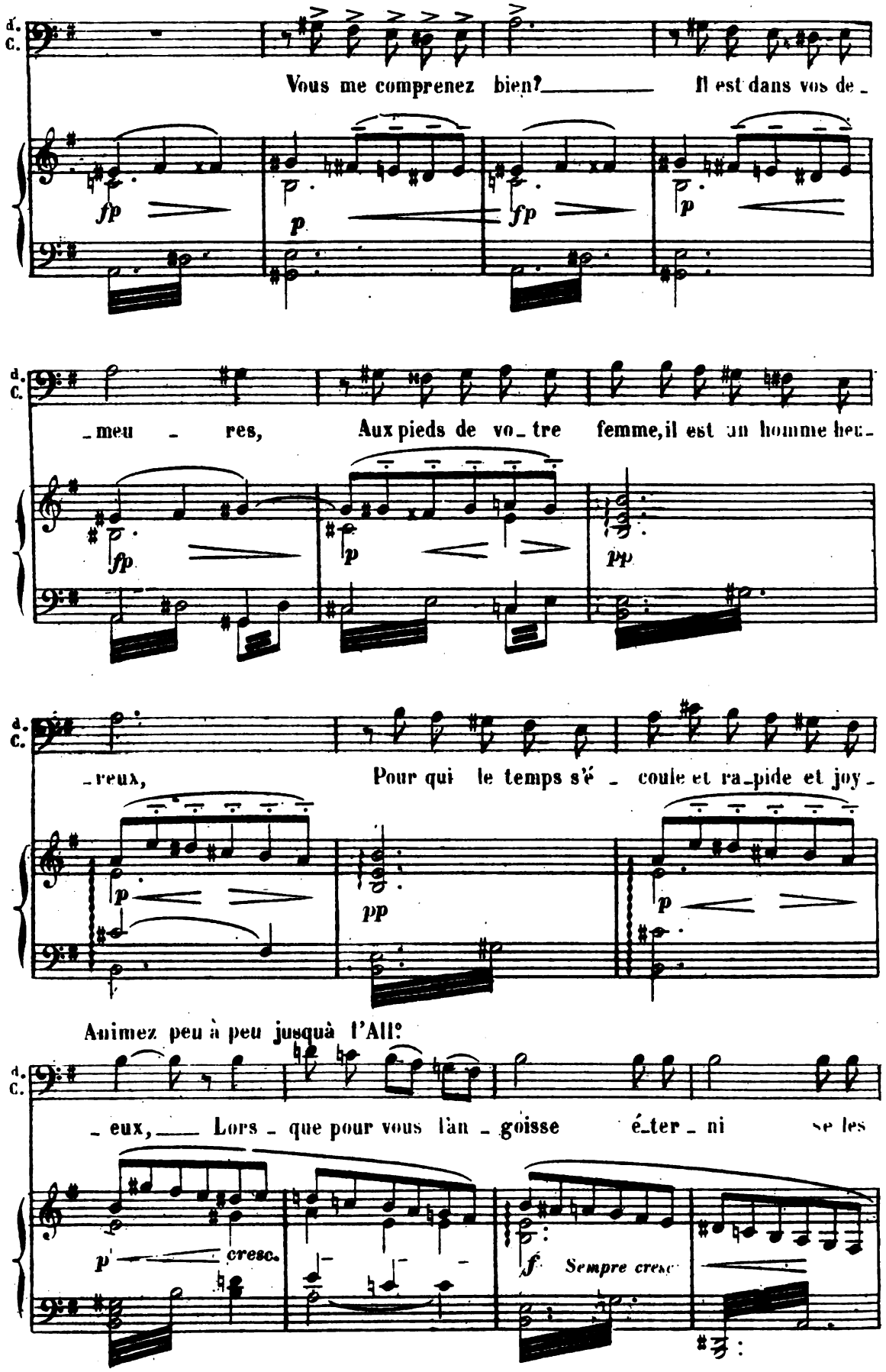
– (avec un rire amer et avec intention)



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Allegro. All°

d. C.

heu - res. Vous me trompiez i - ci: l'on vous trom-pe là

ff Suivez. f ff Suivez

Ped. Ped.

d. C.

bas, Et je vous l'ai - ju - ré, vous ne sor-tirez

f ff Suivez. ff ff Suivez.

Ped. Ped.

un peu retenu.

All° LE ROI (avec violence.) Rall: D. CÉSAR (continuant)

d. C.

pas! Don Cé - sar, ouvrez cette por - te! Les maux que j'ai souf-

f Rall. p

d. C.

ferts vous sont ils bien ren - dus? Chaque instant vous ap-

fp p fp p

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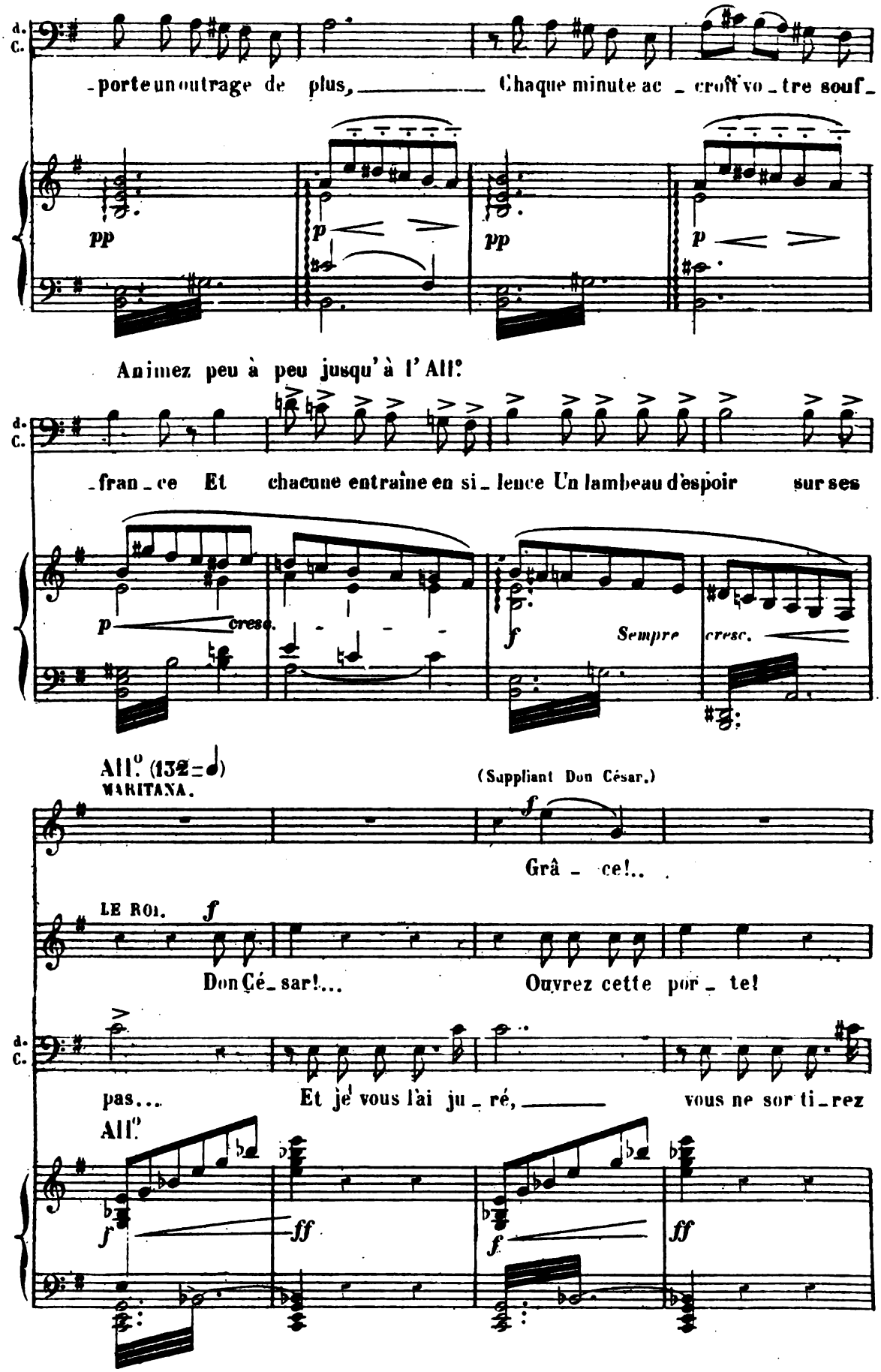

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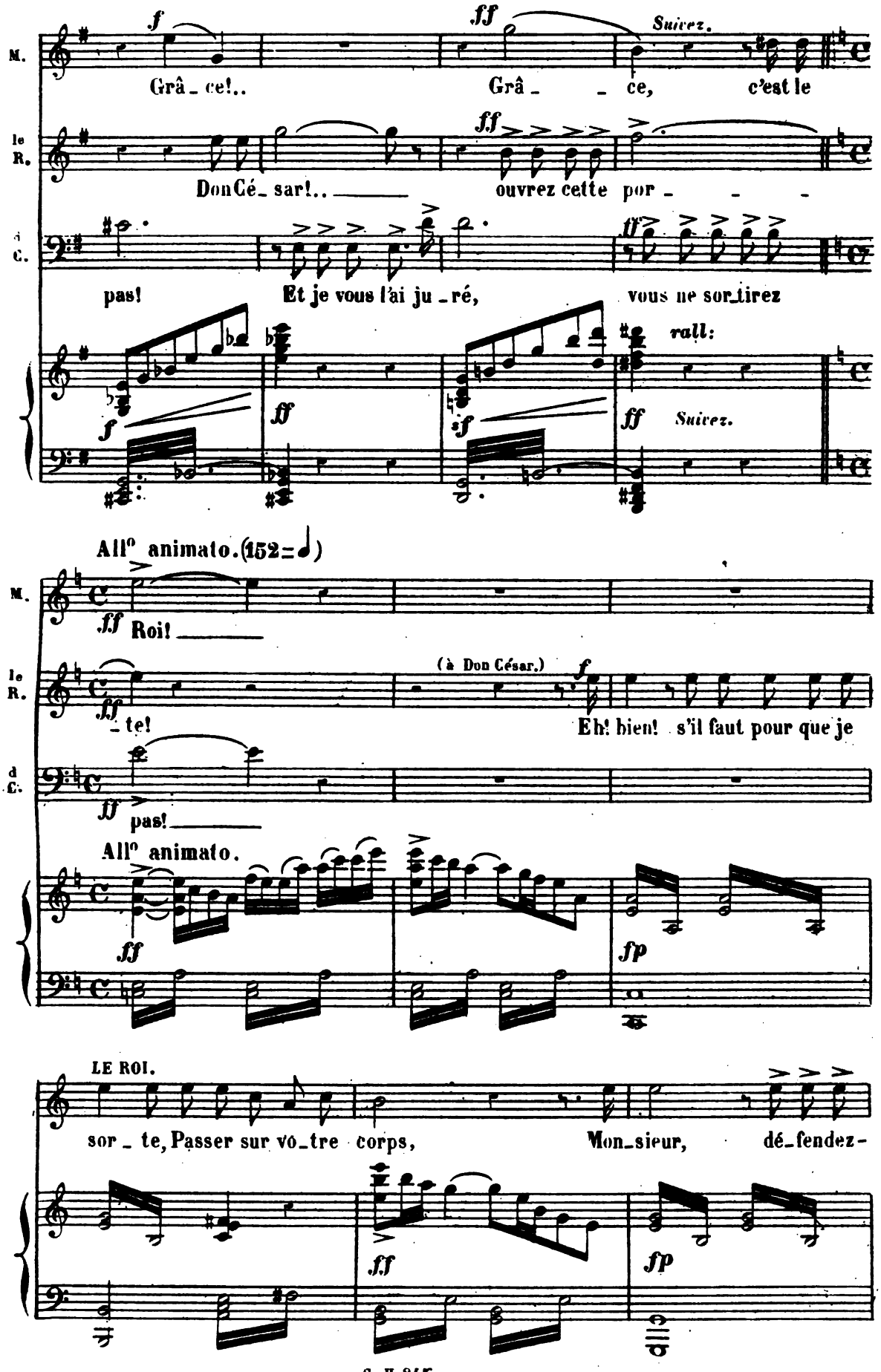

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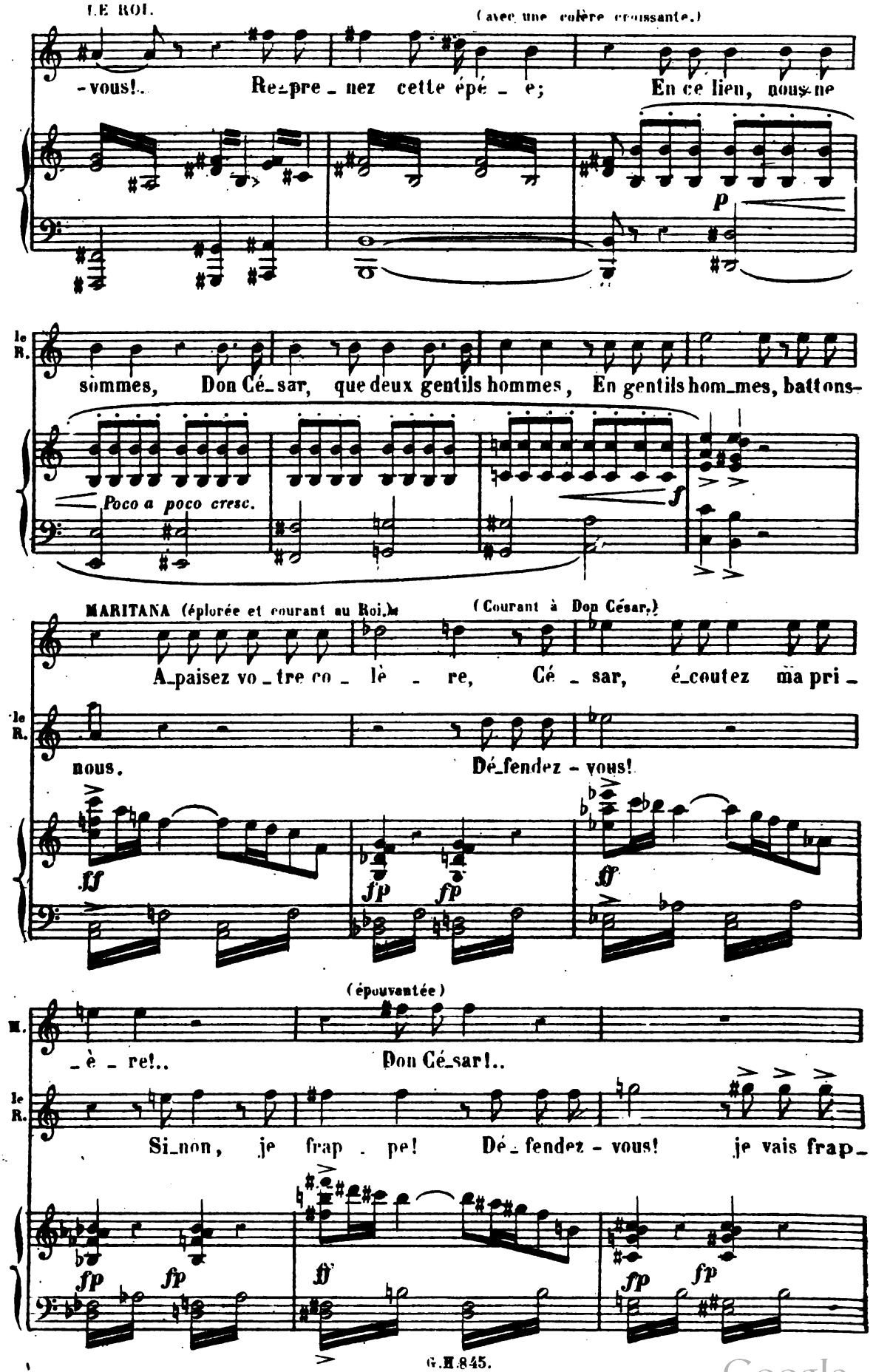

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(Se jetant entre le Roi et Don César.)

tf

a tempo.

(à part.)

M. Ah! Trop

(Laissant retomber son bras.)

le R. ff - per! p Trop tard!

DON CÉSAR. f (Presentant sa poitrine)

Frappez! mais il serait trop tard!...

a tempo.

ff Suivez. p

All° agitato assai. (58)

(à part.)

M. tard!... pp Quels

(accablé.)

le R. pp Quels

(à part)

d. C. pp Quels

All° agitato assai.

pp fp pp

M. dou - tes, quel - le crain - te, En - va - his - sent son cœur!

le R. dou - tes, quel - le crain - te, En - va - his - sent mon cœur!

d. C. dou - tes, quel - le crain - te, En - va - his - sent son cœur!

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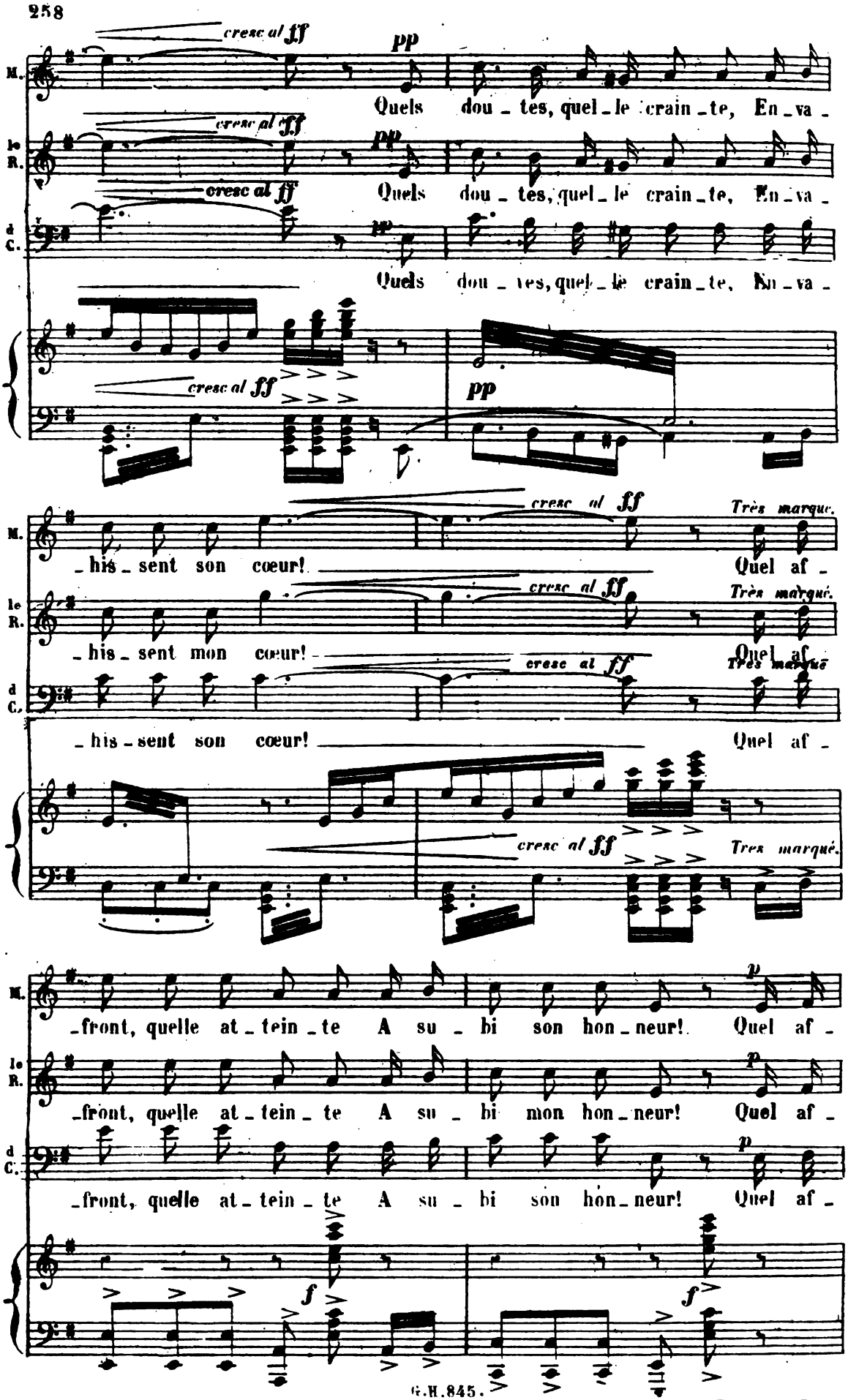

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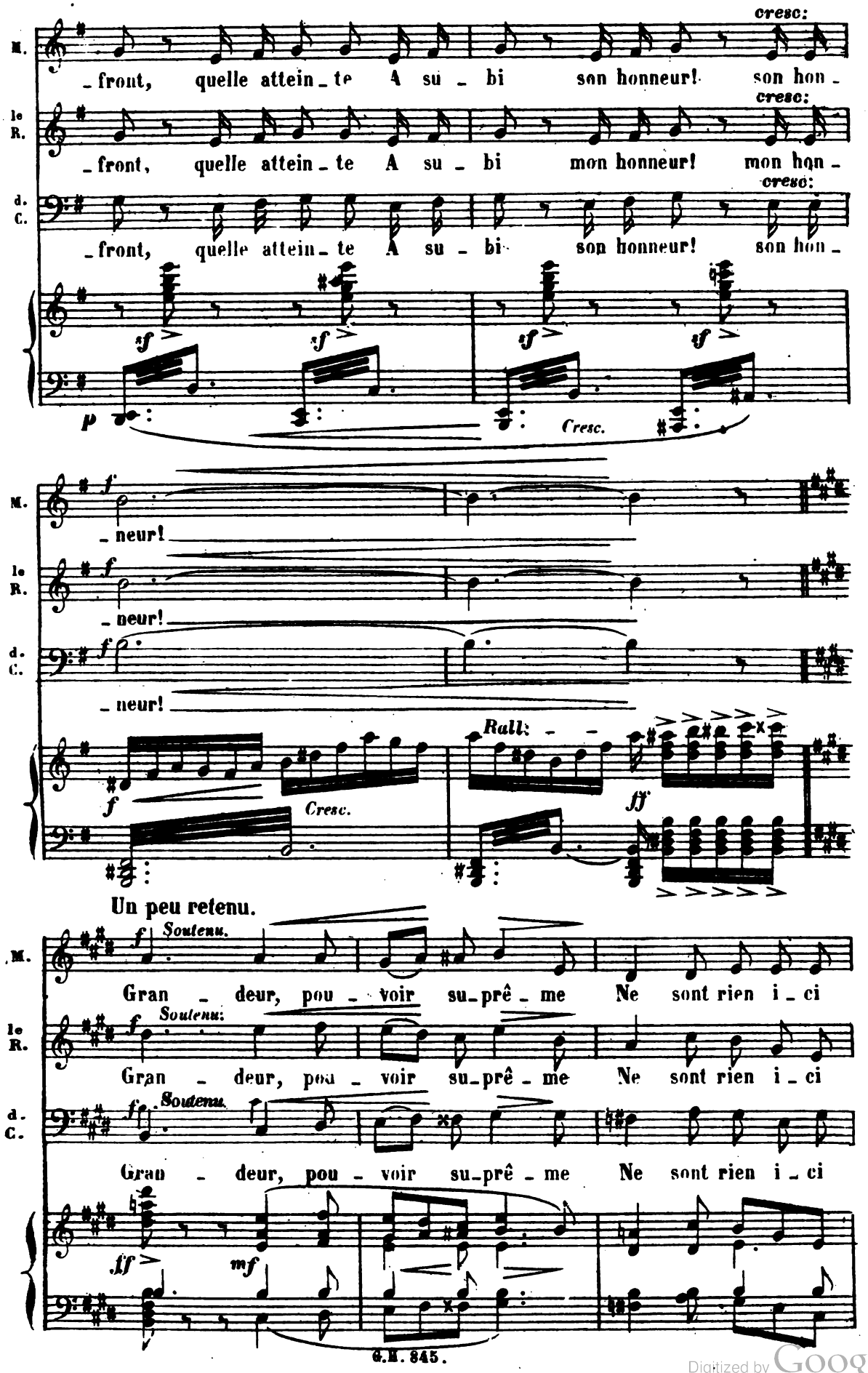

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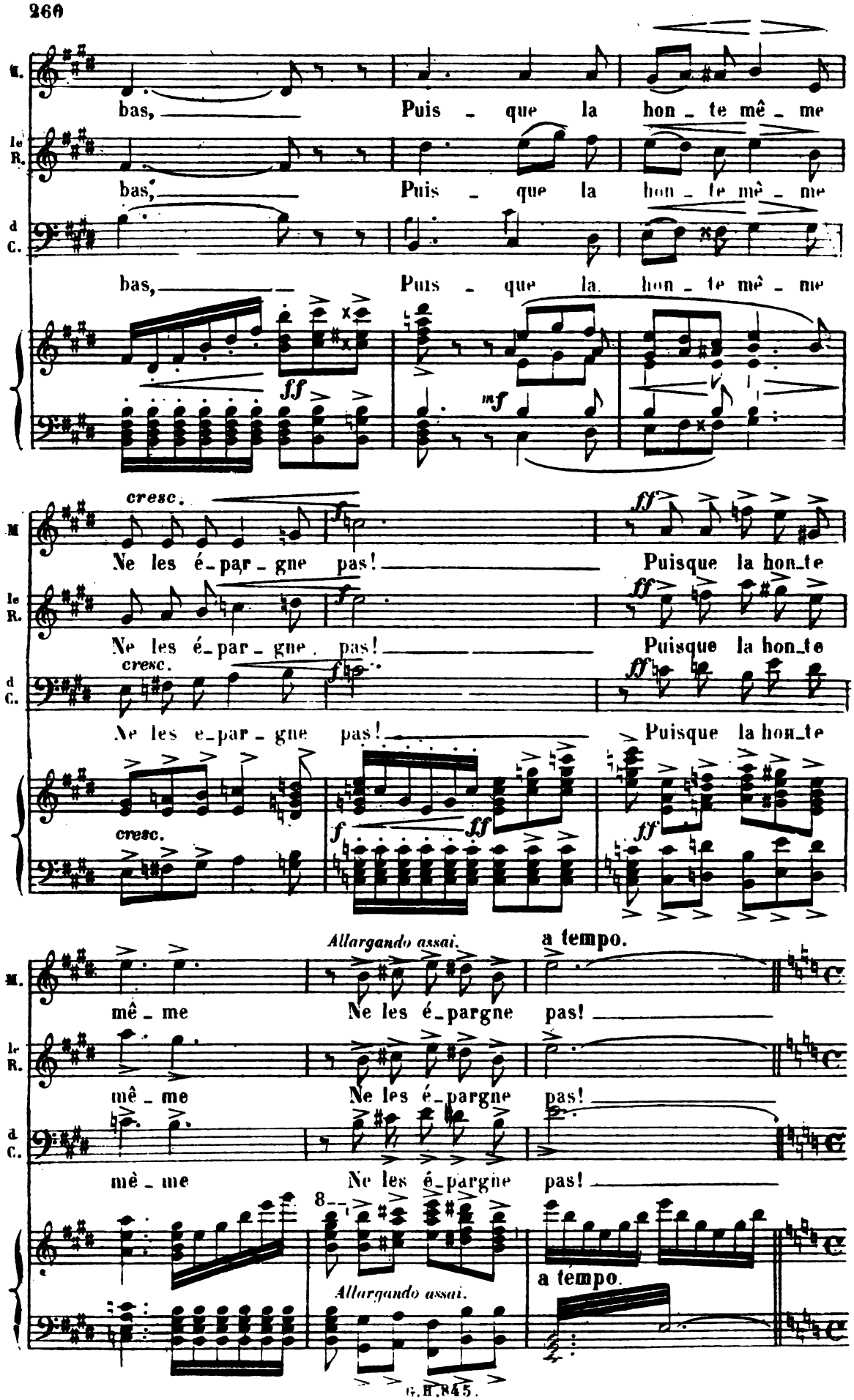

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All° maestoso. (88=♩)

M.

le R.

d. C.

(au Roi, fièrement, avec noblesse)

De_puis quand, Monseigneur, dans notre vieille Es_

a Tempo.

-pa - gne, Souffre-t-on qu'on insul - te son Roi! qu'on insul - te son

MARITINA

D. CESAR

Roi? _Que dit-il ?.. _J'au - rais vu sous mes yeux Ce

LE ROI. (anxieux)

cresc.

cri_me se commet - tre Sans chati_er le traî - tre! _Ah!... de mes doutes af_

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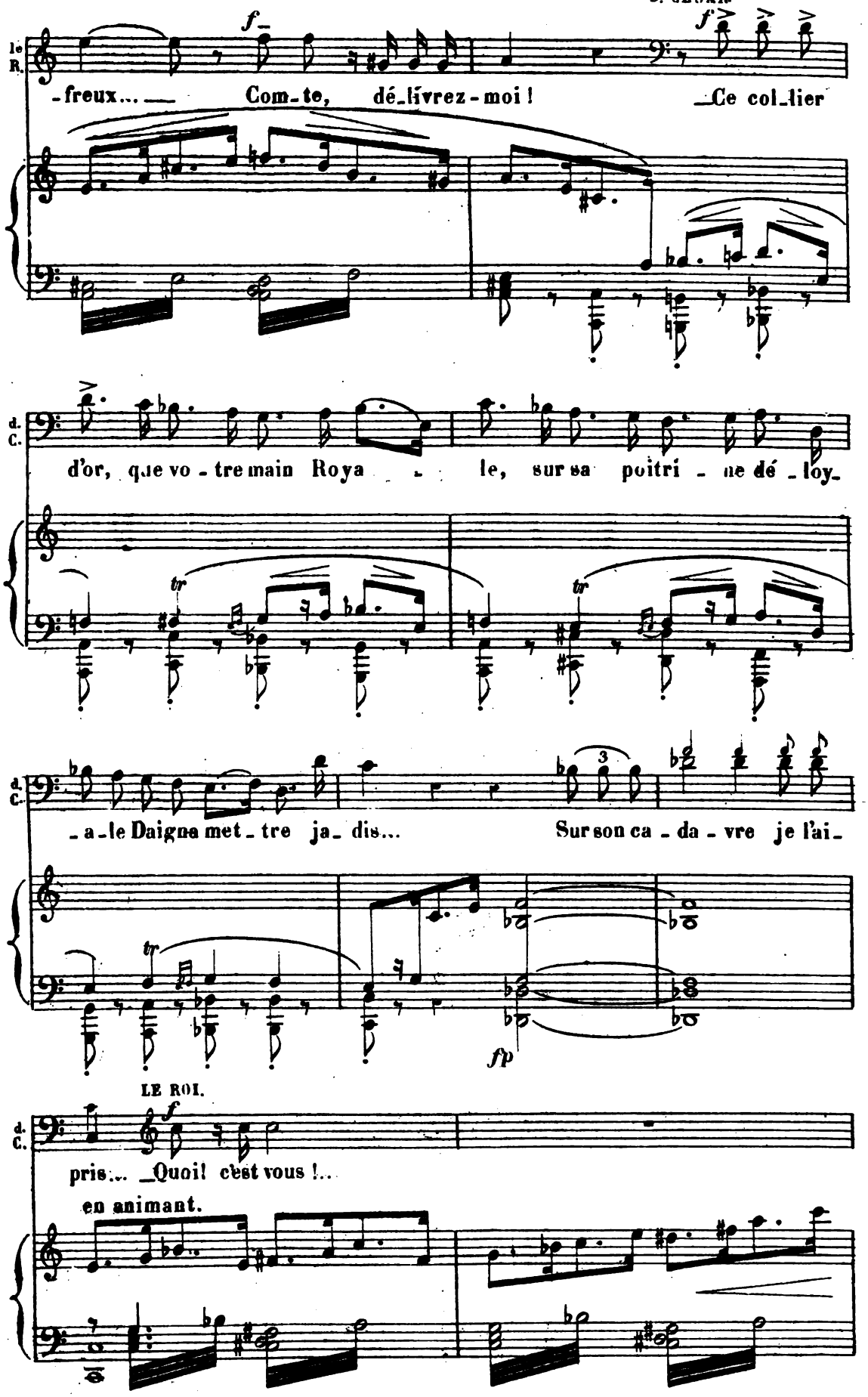

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(relevant son épée, et la présentant au Roi)

d. C.

Et voici mon é - pé - e Du sang de cet in-

(assez retenu) 1° Tempo.

suivez

fâme, elle est encor trem - pé - e De son for-fait il a trouvé le

SCÈNE FINALE

Allegro. (138 = 𝅗𝅥)

prix !

CHŒUR.

Ténors. (au dehors)

Le Roi ! le Roi !

(Voix dans la coulisse)

Basses.

Le Roi ! le Roi !

Allegro.

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D. CÉSAR (au Roi)

Ce sont les gens que vous envoie Don Jo_sé!.. Et sur

eux il a _ vait compté!

(Les Officiers pénètrent brusquement dans la chambre.)

cresc. assai

Ténors. (à l'aspect du Roi,)

CHŒUR.

ff Ah! _____ voi_ci le Roi! _____

Basses.

ff Ah! _____ voi_ci le Roi! _____

ff

f

rf

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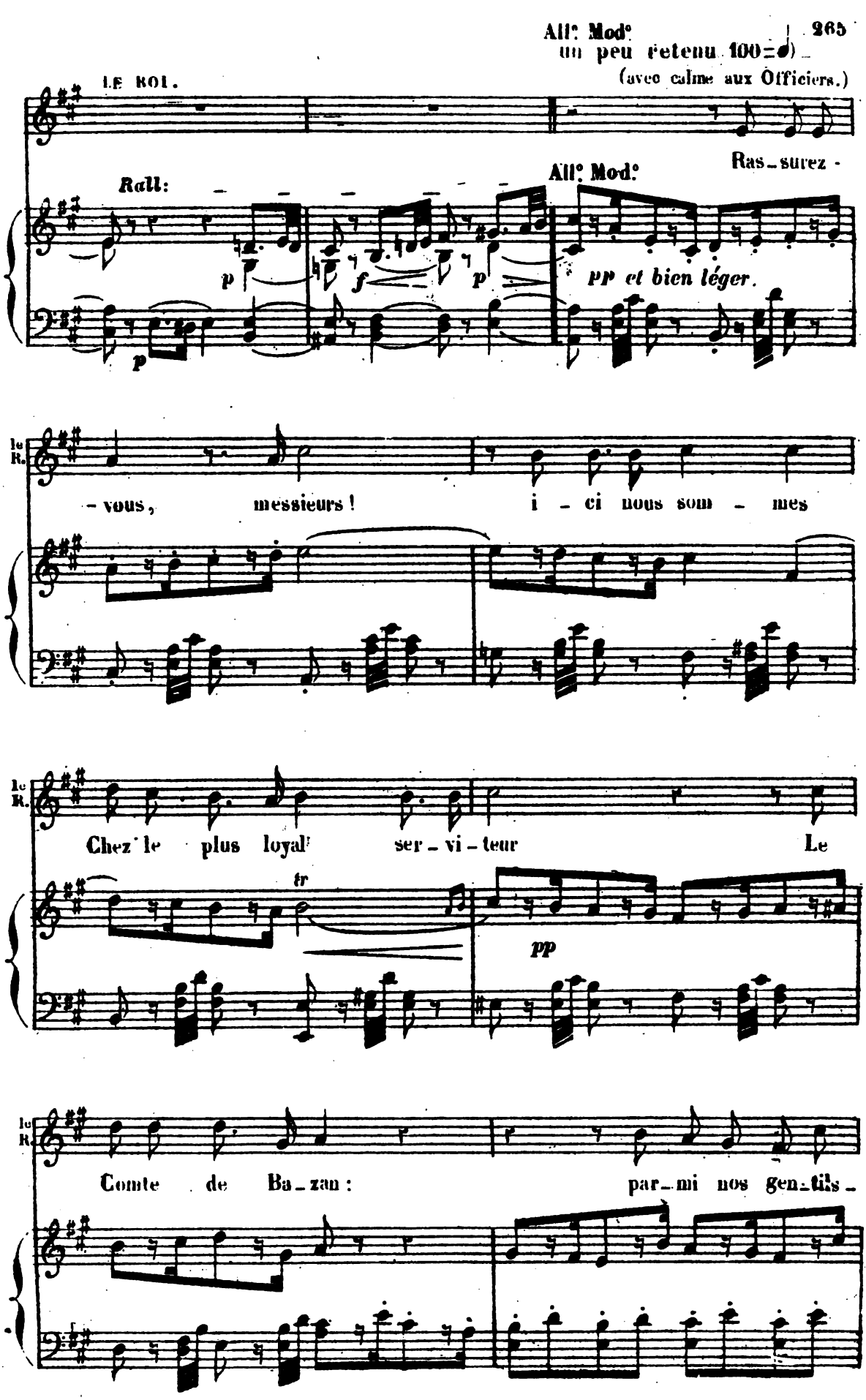

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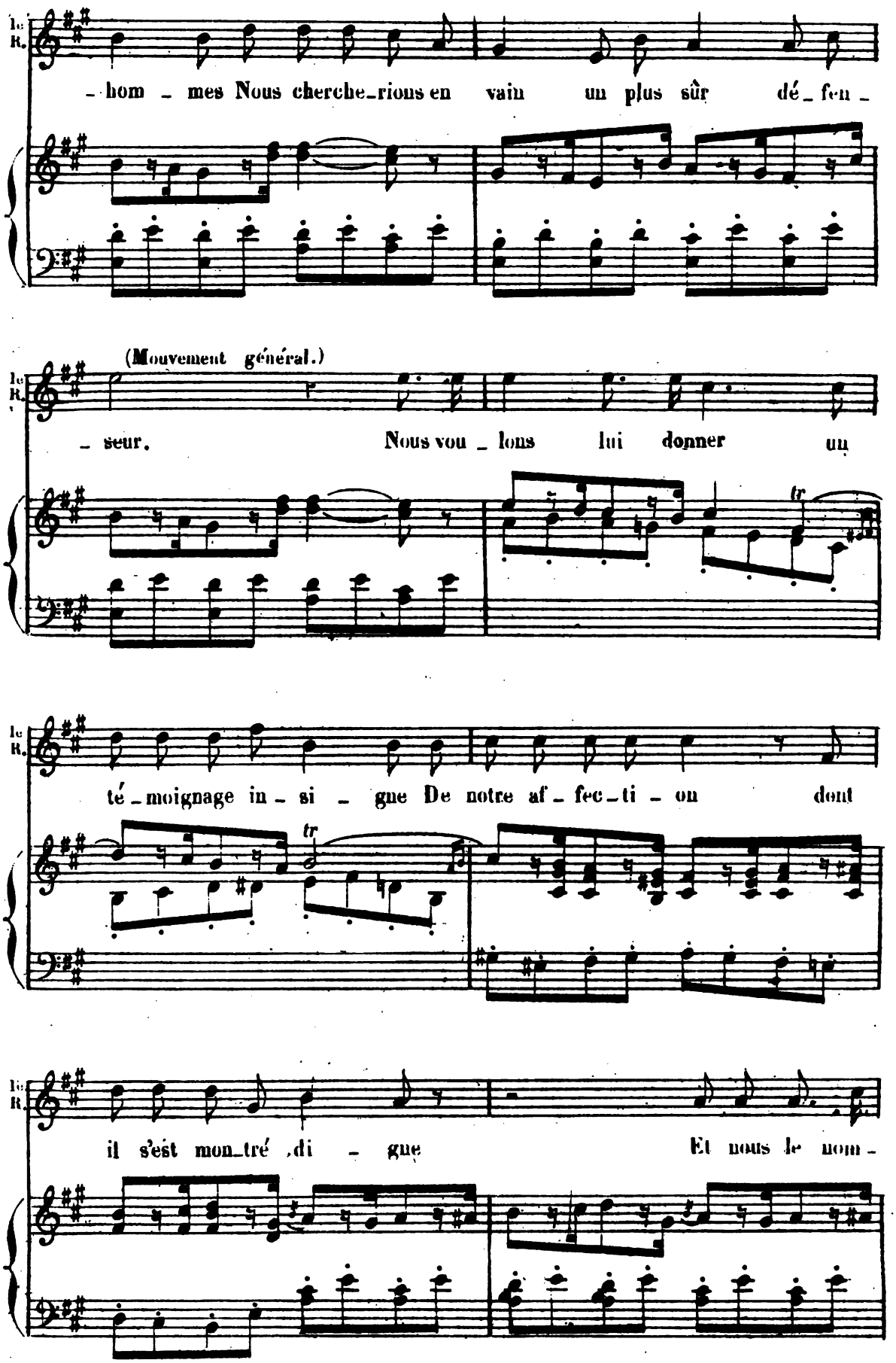

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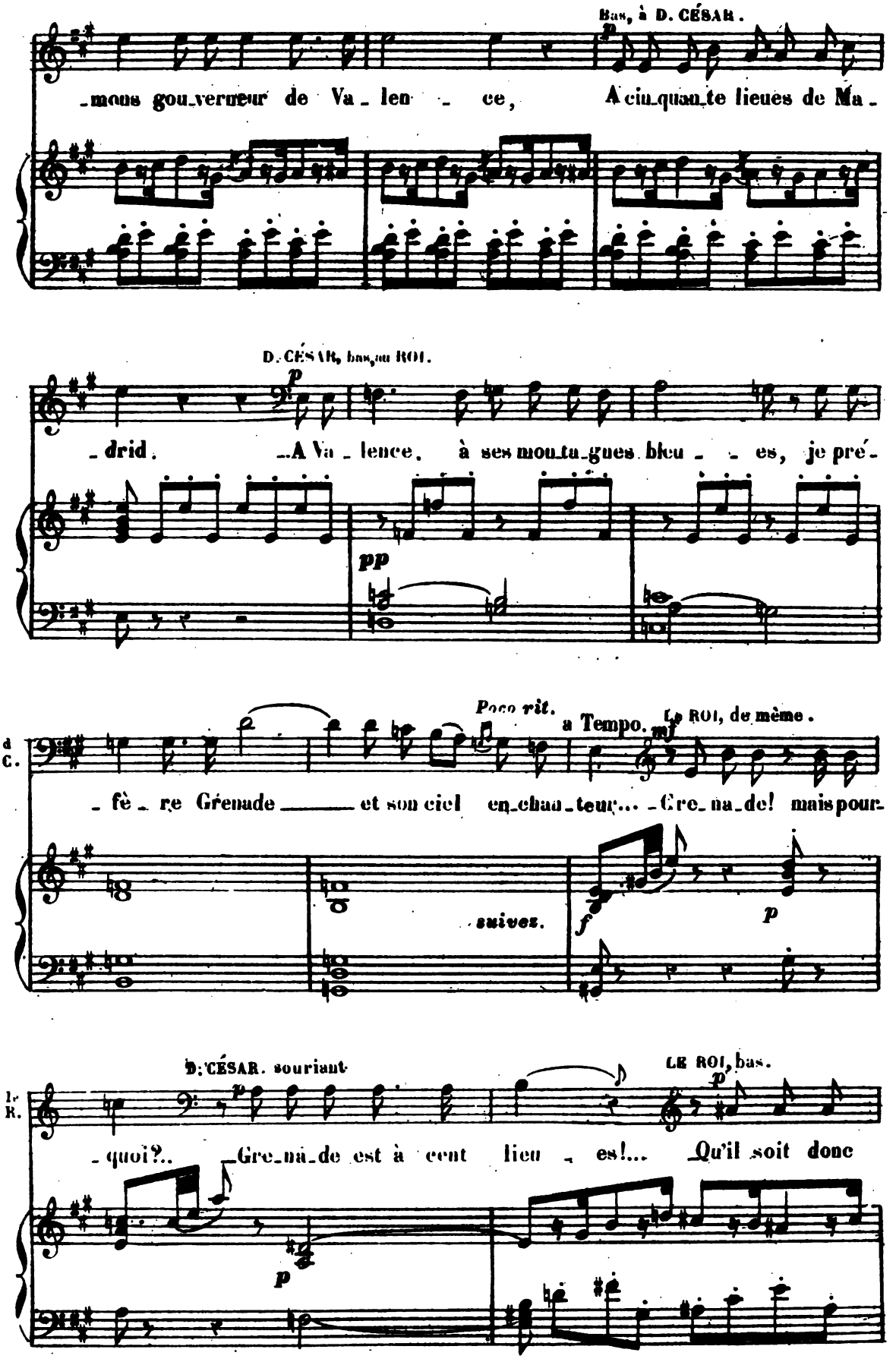

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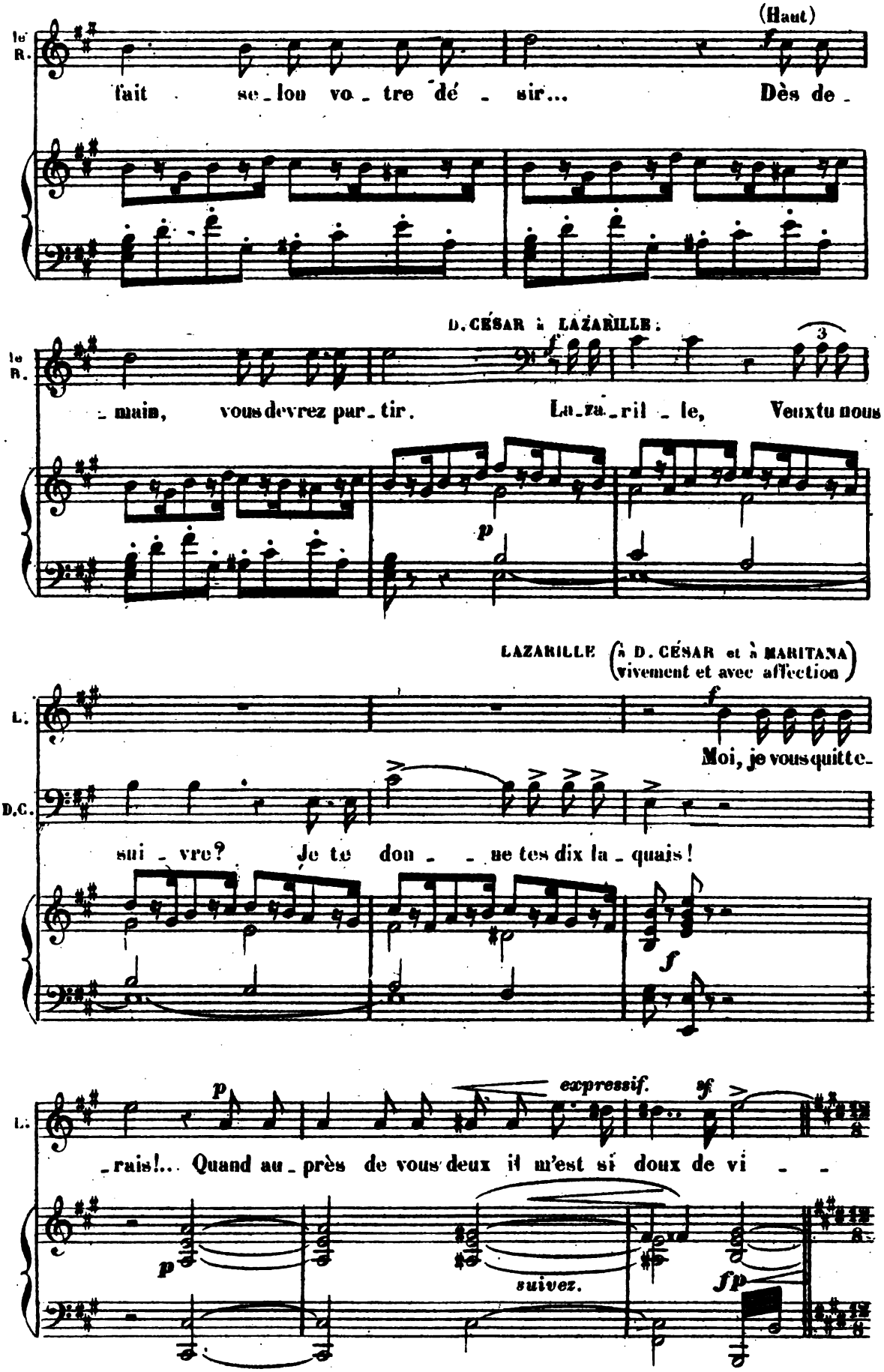

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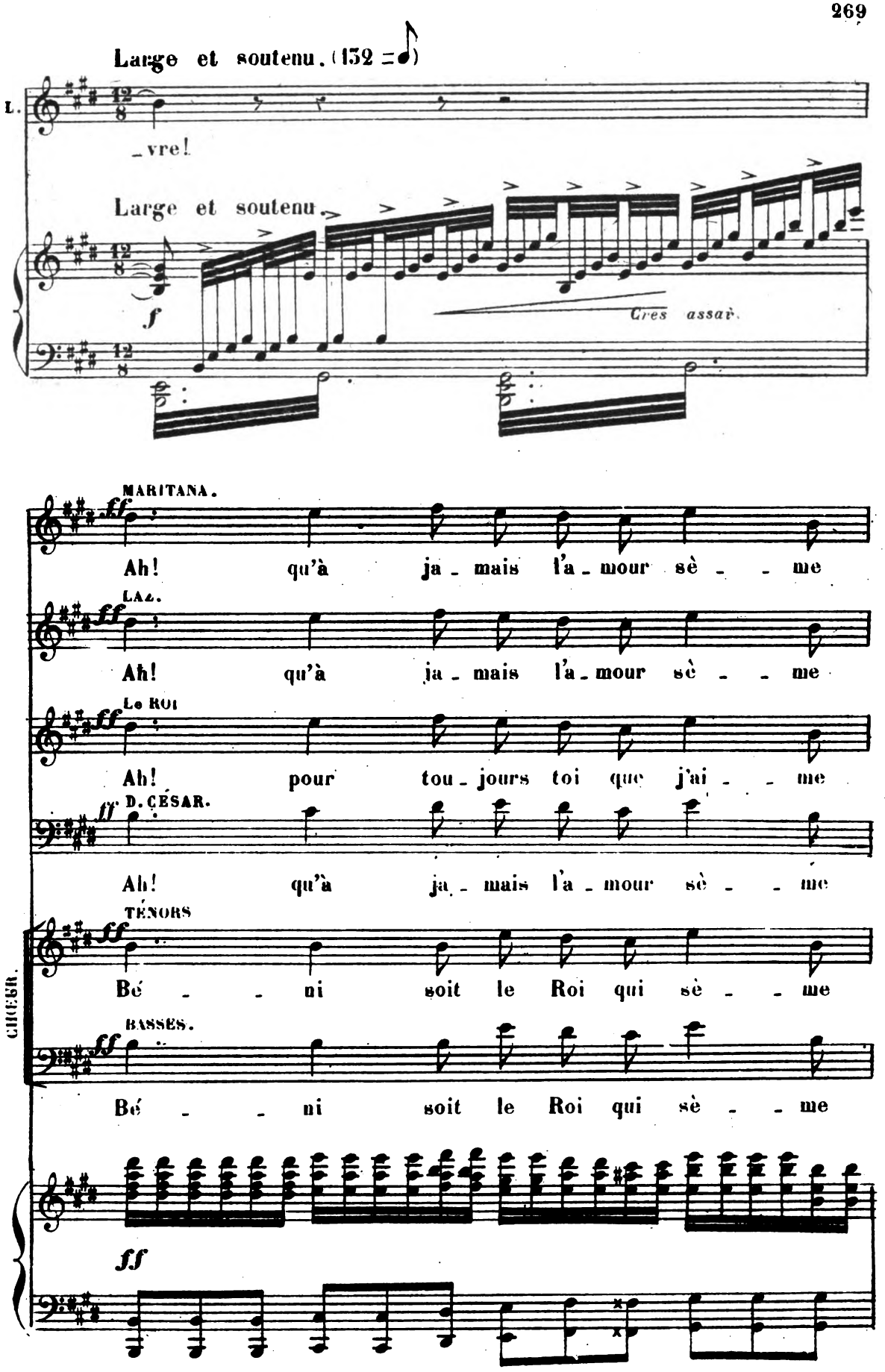

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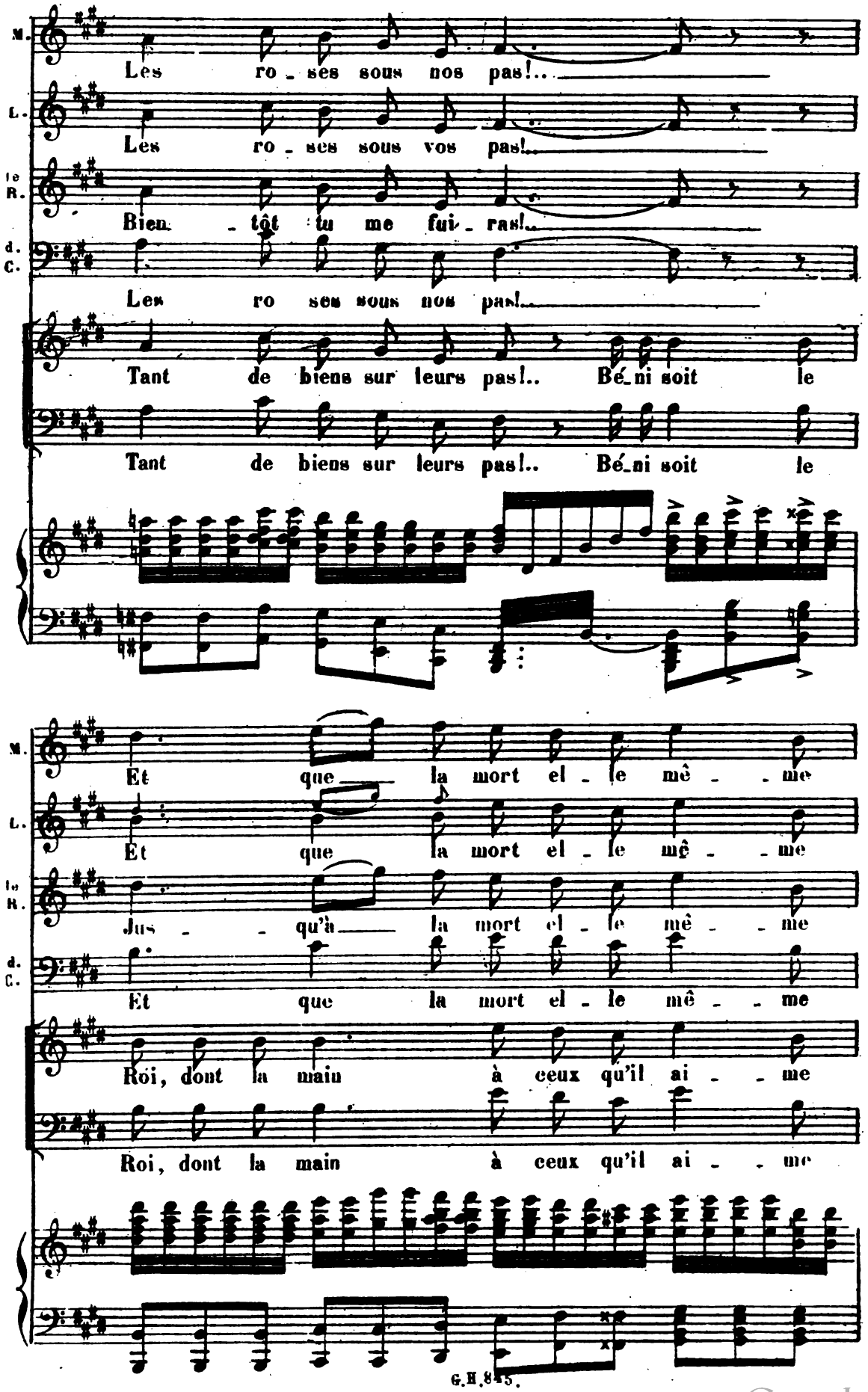

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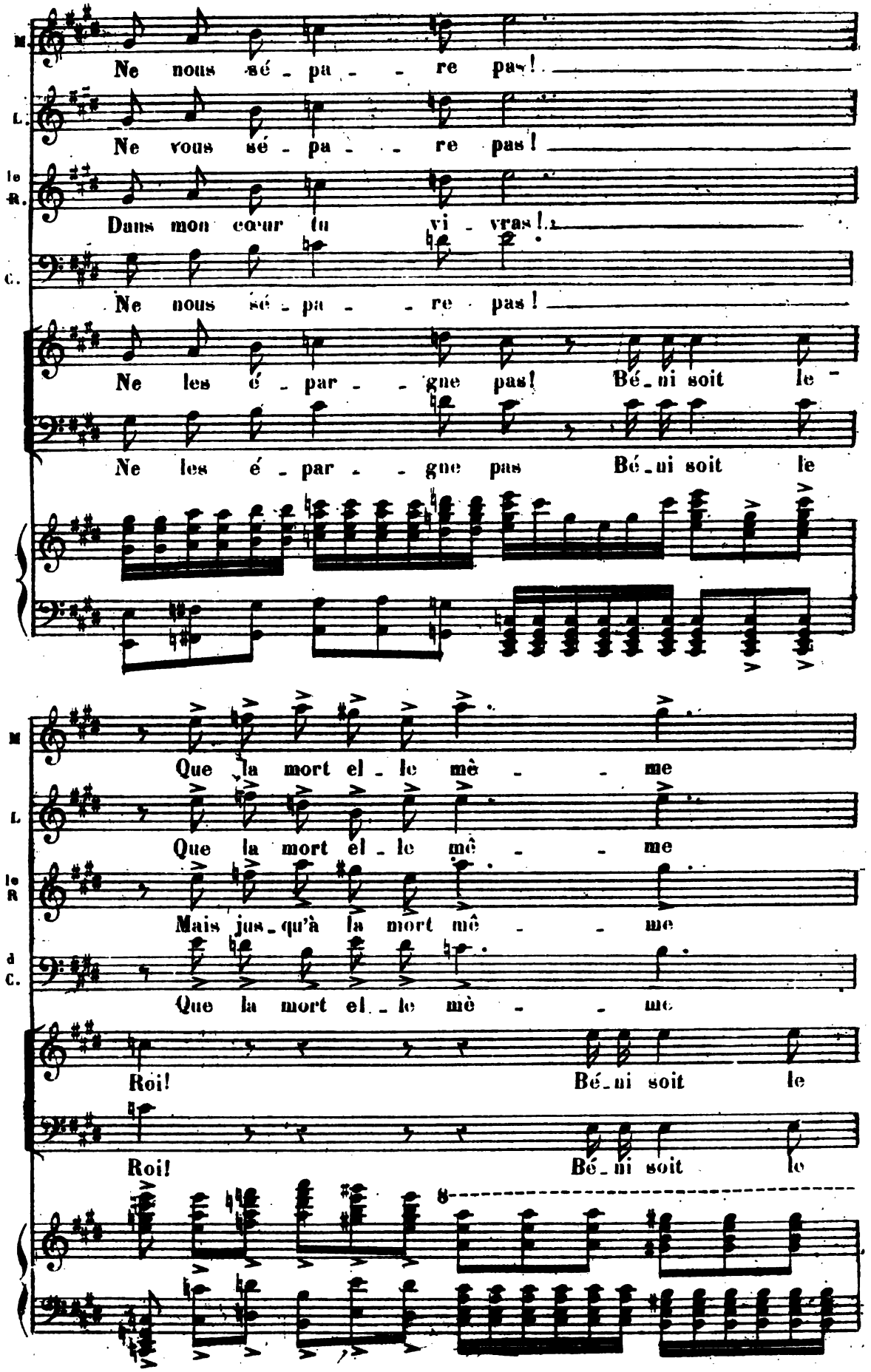

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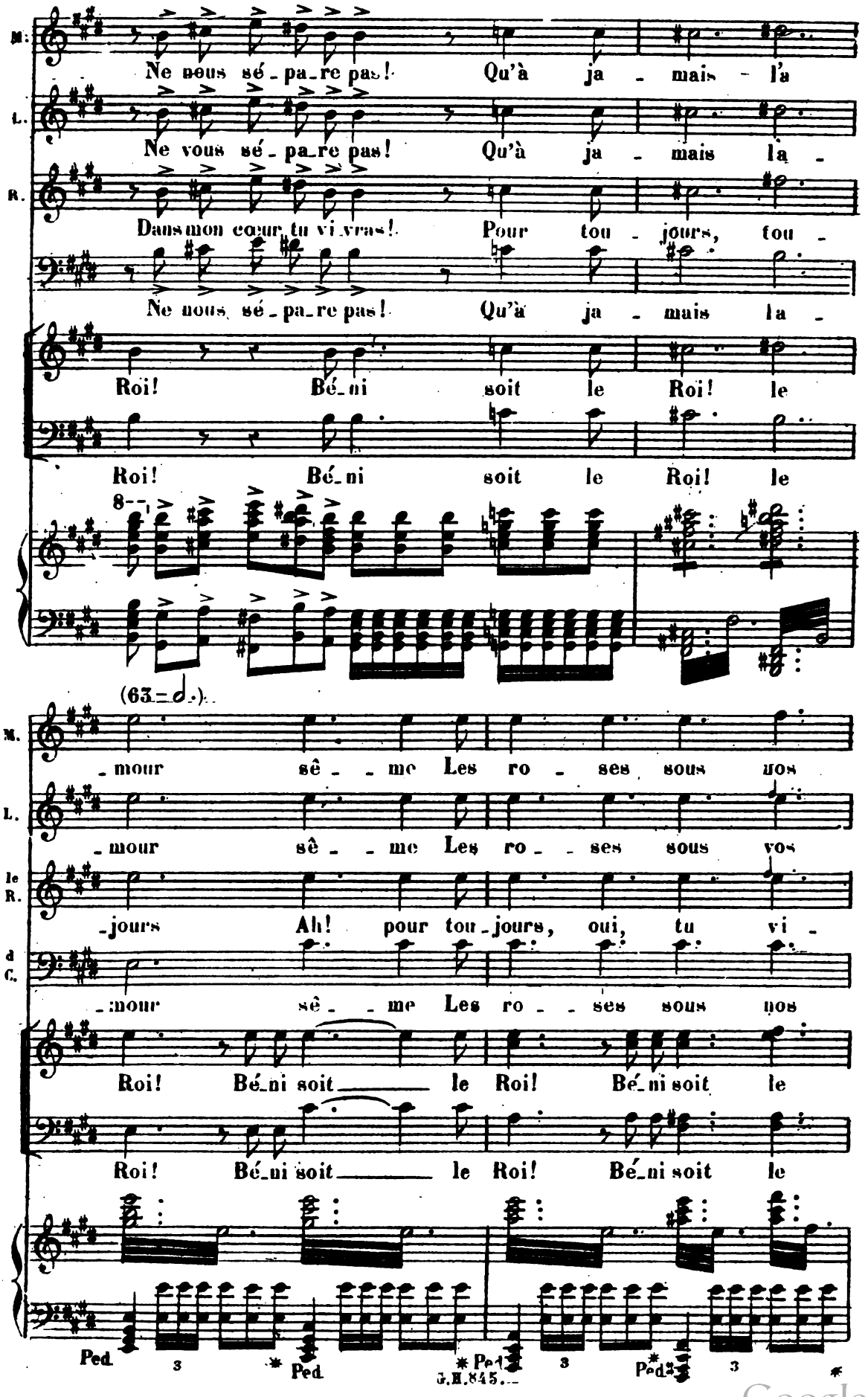

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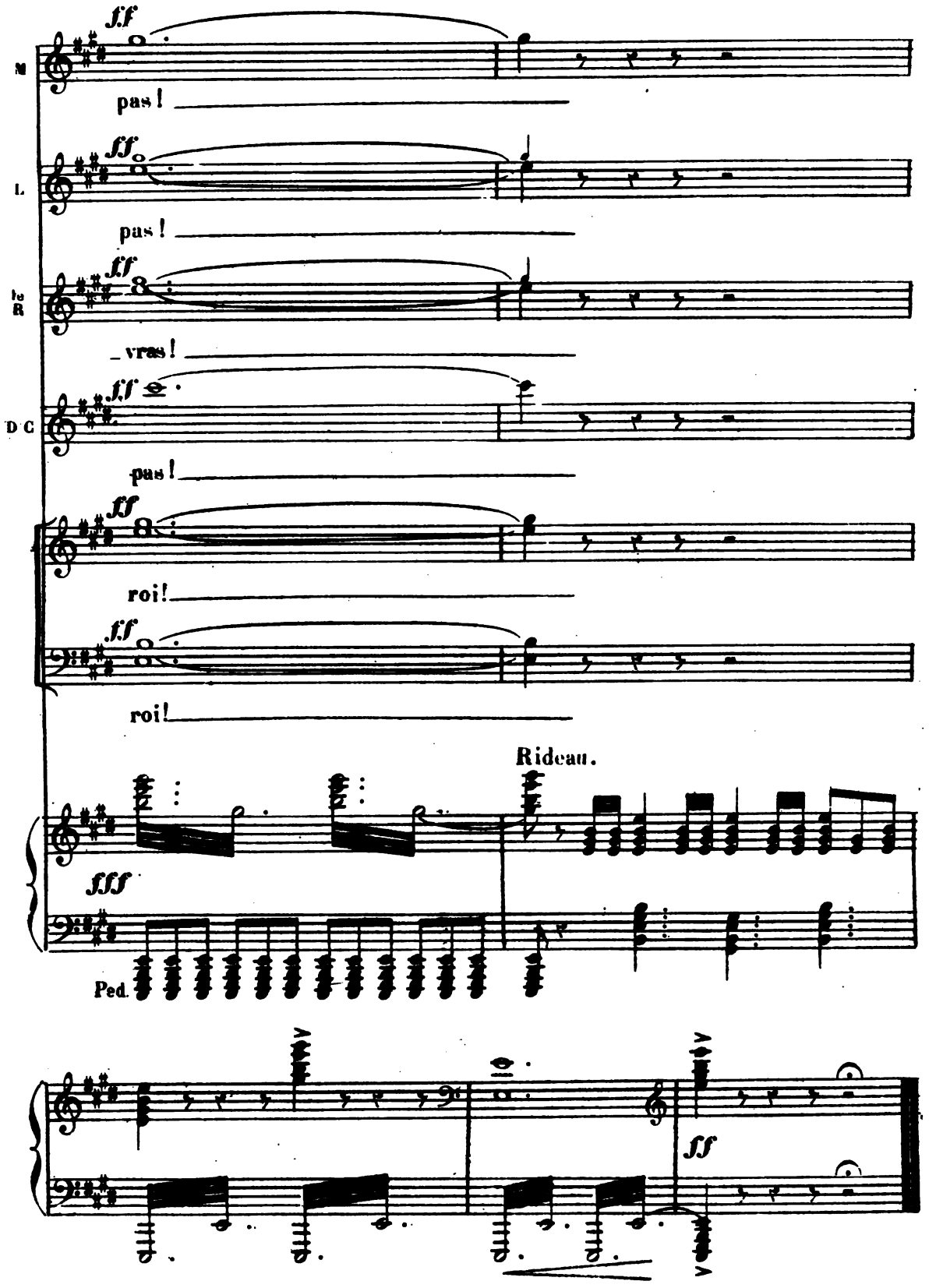

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